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Honorees Marta Schneider and Beverly Circone, publisher Debi Brandt, Ann Maine, honorees Becky Douglas, Sharon Adams, and Betty J. Mohlenbrock

I admit it. I play favorites.

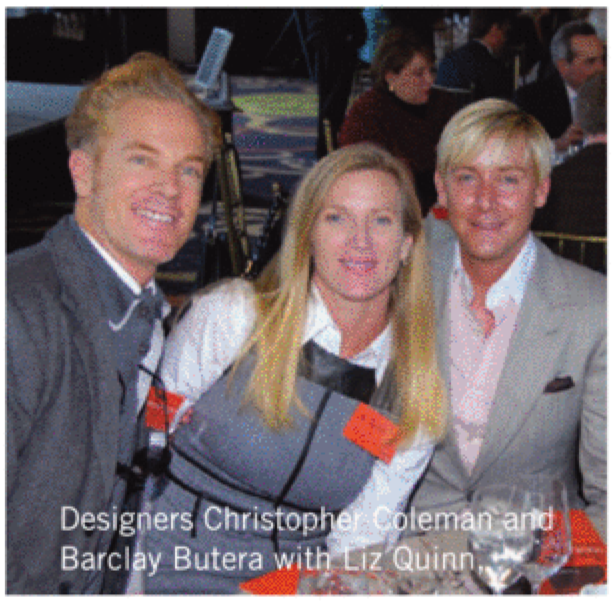
Of all the events that *Traditional Home* takes part in, the one I love best is the recognition luncheon for our annual Classic Woman Awards. It's that time of year again: When the crocuses begin peeking up through the snow, the nomination process begins for this year's honorees. Now in our fifth year of this program, we rely on you, our readers, to be our eyes and ears, telling us the heartwarming stories of phenomenal women who give generously to improve lives in their communities and around the world.

The stories you bring us are affirmation that even in tough times—maybe especially in tough times—the spirit of American volunteerism still thrives. You can turn to page 12 for details on how to nominate a deserving woman for our 2009 Classic Woman Awards. But before you do, please take a moment to share the achievements of this year's fivesome and the November event at New York City's Mandarin Oriental hotel where they were honored. Besides an award from *Traditional Home,* each woman received additional awards from our sponsors, HomeGoods and Thomasville, to benefit her cause.

As this issue, our color issue, goes to press, it strikes me that color helps tell the stories of our classic women. Green symbolizes the work of Sharon Adams of Walnut Way Conservation Corp. of Milwaukee. Sharon grew up in the Walnut Way neighborhood with "a sense of greening," but after she left home and returned many years later, in 1997, she learned time had ➤

Jolie Cross Cohen of Robert Allen and TH's Debi Brandt

Cohost Rosanna Scotto


Designers Christopher Coleman and Barclay Butera with Liz Quinn

Charlie Akwa, TH's Krissa Rossbund, and designer Jennifer Flanders

VIEW VIDEOS OF THE HONOREES AND A SPECIAL MESSAGE FROM LAURA BUSH AT TRADITIONALHOME.COM

EVENT PHOTOGRAPHS: MATTHEW CARASELLA

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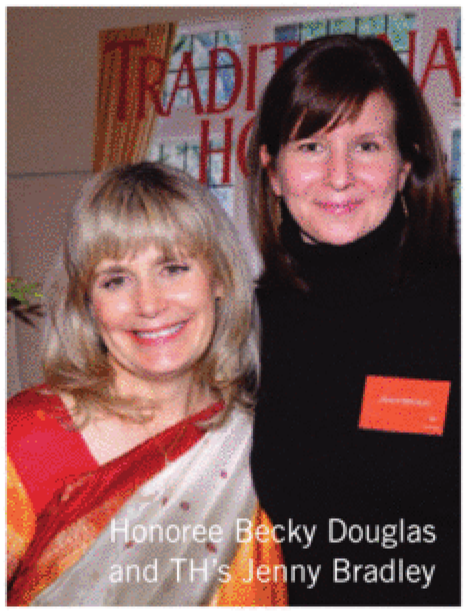
Betty J. Mohlenbrock, above, and Becky Douglas visit HomeGoods stores to select items for their causes.

Robyn Arvedon and Philip Tracey of HomeGoods surprise Marta Schneider with a $1,000 check in addition to $1,000 of merchandise for her cause.



Honoree Becky Douglas and TH's Jenny Bradley

CARING COMPANIES

No program like Classic Woman Awards could come together without the support of sponsors who share our enthusiasm for recognizing extraordinary women who are helping make the world better for others. It gave me great pleasure to announce that this year our CWA sponsors—HomeGoods and Thomasville—truly embraced the causes of our five honorees by creating their own special awards that will further the work of these women.

Thanks to the generosity of HomeGoods, each honoree was given $1,000 of merchandise from her local HomeGoods store to be used by her organization (we call it shopping for a good cause). But for HomeGoods, that simply wasn't enough. In a surprise presentation, Robyn Arvedon and Philip Tracey of HomeGoods gave each woman a check for an additional $1,000 for her cause.

On behalf of Thomasville, Mark Smiley and designer Darryl Carter made a second unexpected award: $1,000 of furniture from the Darryl Carter for Thomasville collection to each organization to be used for fundraising purposes. Their goal: That the money raised can help these women continue to make a difference.

Thank you to both HomeGoods and Thomasville for increasing the impact of Classic Woman Awards with your very special gifts.

not been kind to it. Her organization transforms boarded-up homes and trash-filled lots by planting trees, cultivating gardens, and rehabbing old houses as well as building new ones.

Recipient Becky Douglas wore a brilliant Indian sari to our awards luncheon, where there wasn't a dry eye in the house when New York's Fox 5 News coanchor Rosanna Scotto shared her story. After Becky's daughter Amber committed suicide, Becky learned that she had been sending money to an orphanage in India, which Becky visited. While there, she was moved by the plight of the leprosy-affected and founded Rising Star Outreach, which operates a school, homes for children, a medical clinic, and a microloan program.

Betty J. Mohlenbrock's San Diego-based program, United through Reading, is red, white, and blue. It films parents on military duty reading books to their children, sending DVDs home so that the kids read along with their own copy of the book, fostering both familial bonds and reading skills.

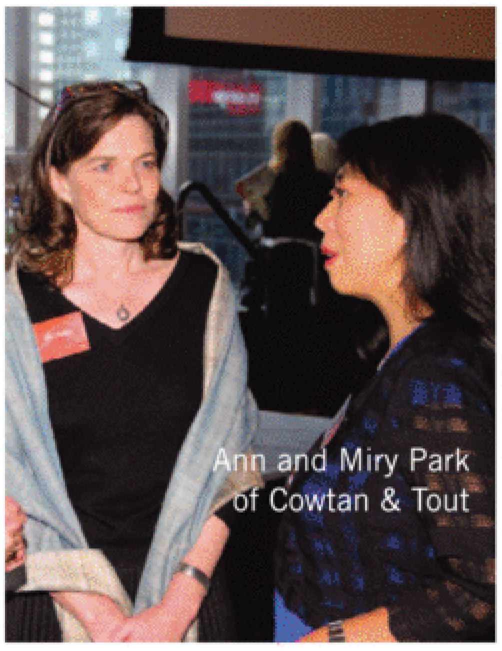
Purple represents bravery—it's the color for Beverly Circone's Columbus, Ohio-based Kids 'n Kamp. She founded it in 1982 to support the families of children with cancer. Today in addition to camp it provides tutoring for children, family activities, financial aid, and support for bereaved families.

A kaleidoscope of fresh, youthful colors represents Marta Schneider's efforts with the Children's Home Society of Vero Beach, Florida. Part of her work in establishing homes for young people who slip through the cracks of the foster and adoption systems is creating a cheerful environment for them.

Thank you for joining with the staff of *Traditional Home* in celebrating these five special women who have done so much to color our world with hope. ➤

Designer Darryl Carter presents awards to Sharon Adams and Beverly Circone on behalf of Thomasville

Mark Smiley of Thomasville and TH's Marsha Raisch



Ann and Miry Park of Cowtan & Tout

Stephanie Odegard and Donna Murther

HOMEGOODS PORTRAITS, FROM LEFT, GREG STRELECKI, JONAH LIGHT

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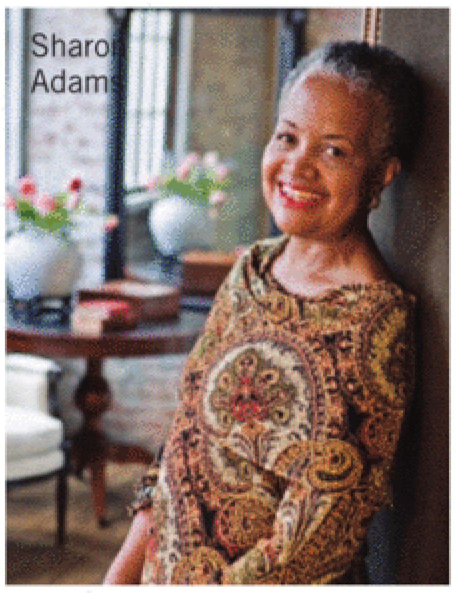
Betty J. Mohlenbrock

Marta Schneider


Sharon Adams

Becky Douglas

Beverly Circone

traditional home classic woman 2009 awards

Do you know a special woman who is making a difference in her community through her volunteer work or, perhaps, through her creation of a special program or an individual initiative to help others? Give her the opportunity to be recognized for her outstanding efforts by nominating her as a 2009 *Traditional Home* Classic Woman. (The women pictured here were our 2008 award recipients.)

From your nominations, our judges will select the outstanding women who will be treated to a trip to New York City, where they'll be honored at our national Classic Woman Awards reception. In addition, each honoree's chosen cause will receive a contribution from *Traditional Home* magazine, and each honoree, her story, and her cause will be featured in our November 2009 Classic Woman issue.

It's easy to make a nomination—you can do it by mail or online. Simply tell us in your own words (200 to 500) about a woman you know who is helping her community through her own volunteer efforts or through her involvement with an established program. We want to know what she has done, whom she has touched, and the specific results she has achieved. (You may direct us to a Web site and/or mail in news clippings, photographs, and additional support information.)

Nominate a woman who is making a difference—the deadline is April 3.

For more detailed contest information and judging criteria, please see the Classic Woman Awards Contest Rules found on page 138. Nominations must be postmarked by April 3 and sent to Traditional Home 2009 Classic Woman Awards, P.O. Box 7290, Des Moines, IA 50309-7290. Or make your nomination online at traditionalhome.com. One act of caring can make a difference in the lives of so many. Enter now!

Ann

Ann Omvig Maine
Editor in Chief

PHOTOGRAPHS: MICHAEL WESCHLER

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Volume XX Issue I

march 2009

features

50
The Bold and The Beautiful
Bold colors parade alongside sandy-tone neutrals in the oceanfront condominum Amanda Nisbet designed for our Oceans 3 Showhouse in Montauk, New York.

102
Beyond a Rainbow
The small courtyard garden of a Santa Barbara home takes advantage of every inch of soil with plentiful rose bushes and a joyful, sun-drenched color scheme.

89
Spectrum of Change
In her Manhattan apartment, Jennifer Flanders blends vintage furnishings with her own designs against a backdrop of bold, dramatic color. (Check out the orange-and-burgundy flocked wallpaper.)

108
Blaze of Glory
San Francisco designer Linda Applewhite transforms a '30s-era adobe-style house in Santa Fe with hot haute hues—yellows, reds, and oranges.

96
Let There Be Light
When Eleanor Roper downsized into an Atlanta loft, she chose a quiet palette that lets accents do the talking—from primitive African art to "jewelry" in the form of a Lucite table topped with green-tinted glass.

116
Young at Heart
For a family near Indianapolis, a new home made to look old is kid-perfect with sledding hills, centuries-old trees to climb, and a bunk room in Kool-Aid colors. ➤

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march

80

marketplace

Big-Top Style 29
Our mad-for-color experts weigh in on the whys and wheres of what goes with what.

What's New, What's Next 44
Peruse gorgeous goods, from an aubergine sofa to a ruby laptop.

departments

Classic Woman Awards 12
Calling for nominations of our nation's most passionate women volunteers

On the Table 62
Decorating tables as well as doors for hospitality with exquisite style

Keno Eye 68
Perfect time for antique buying

GreenSpace 74
Designer Marshall Watson's new furniture line in a glamorous, eco-friendly setting

Cooking School 80
Culinary preservation (and fabulous food!) at the New Orleans Cooking Experience

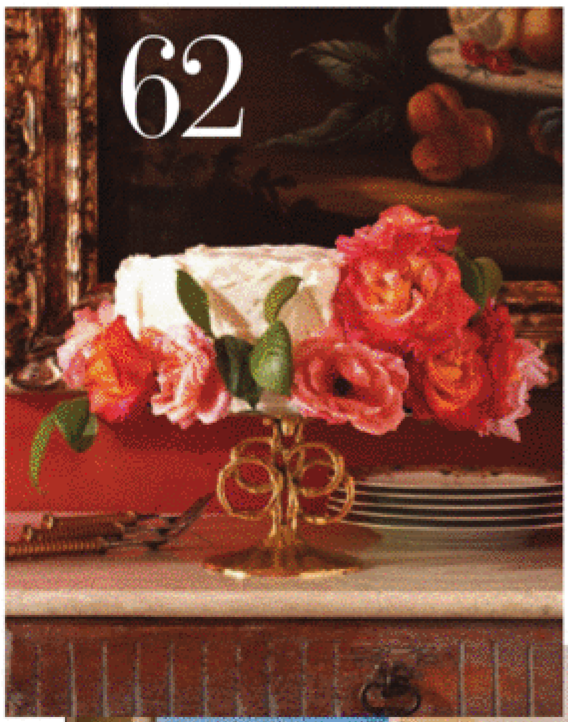
in every issue

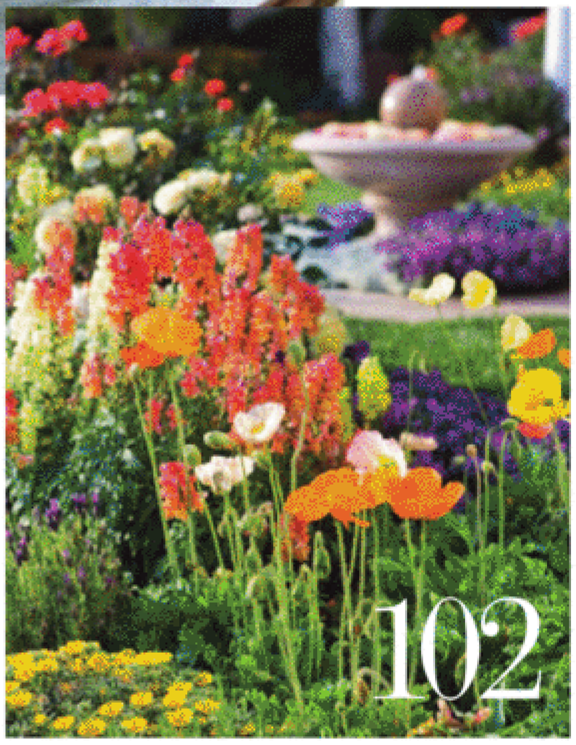
From the Editor 8

Our Readers Write 24

Reader's Resource 132

I Am Traditional 142





29

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Masterful

Thank you for "American Masters" by Doris Athineos ["Art Scene," October.] I am a fan of Jacob Lawrence and had the opportunity to see him in person at Atlanta's High Museum of Art in 1986, where he signed a print of "The Lovers." Years later I adorned my tiny office with the print "Builders No. 1" from The Builders Series that I love so much.

I enjoyed the article, and I'm grateful to Laura Bush for the selections she has made for the White House, and to you for your fine work in scholarship and in putting a spotlight on little-known treasures.

KATRENA W. GRANT
TUSCALOOSA, ALABAMA

Food, Wine & Friends

Your article about Joanne Weir ["Cooking School," November] distills perfectly the essence of Joanne and her epicurean roadshows. I know, for I'm a delighted repeat student (Washington, D.C., Tuscany, San Francisco, and Spain—twice). A Weir class is all about the collective indulgence of cooking with others and sharing all those rewarding experiences. Through a Weir cooking class come new friends, delicious recipes to be shared and treasured, enchanting new places to visit, and new and lasting relationships with food, wine, and friends.

In the 20th century, Irma Rombauer's classic cookbook, *The Joy of Cooking*, defined what cooking is all about; Joanne Weir has given vibrant new meaning to the joy of cooking in the 21st century.

DAVID R. BENDER
WASHINGTON, D.C.

Thank you for writing. Hearing from readers is important to us, so direct your comments to The Editor, Traditional Home, *1716 Locust St., Des Moines, IA 50309-3023; or send e-mail to traditionalhome@meredith.com.*

We'd like to know For our May issue, our theme is "Before & After," so tell us: *What was your funniest (in retrospect!) remodeling disaster?* Please send your postcard response to *Traditional Home Question,* 1716 Locust Street, Des Moines, Iowa 50309-3023, or e-mail traditionalhome@meredith.com by February 26. Whether you send your response by e-mail or postal mail, please include your name, full address, and telephone number.

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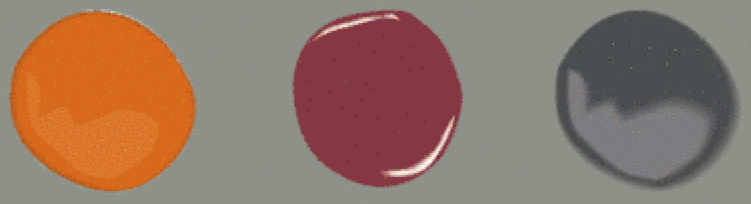

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WRITTEN AND PRODUCED BY SABINE ROTHMAN

Big Top style

The circus is back in town, and it's not just for kids. Think Cirque du Soleil, not Barnum & Bailey—that is, avant-garde sets and acrobatics, a dash of the risqué, and more than a hint of surrealism in the dazzling place where bright lights meet deep shadows against a sumptuous backdrop of saturated colors. With Sara Gruen's novel about a Depression-era circus, *Water for Elephants,* in the spotlight of the New York Times best-seller list for more than a year, it's clear that the romance of this itinerant form of entertainment still captures the national imagination, especially when times are

OFF THE WALL

Circus posters are a great way to bring home colorful revelry. Nicholas D. Lowry, director of Swann Auction Galleries' Poster Department, says originals from the late 19th century to World War I go for around $1,000 to $2,000 at auction; at online sources such as allposters.com you can pick up a new print like this one for under $100.

tough. (In 1938, with the world on the brink of disaster, fashionista Elsa Schiaparelli came out with her famous Circus collection, reflecting the fantastic theme in both prints and embroidery).

Today, designers Jonathan Saunders, John Galliano, and Diane von Furstenberg play with bright colors and deep jewel tones in their spring clothes. Spiegelworld, an international burlesque show/cabaret-cum-circus featuring both performance art and more conventional acts, has pitched its tents in New York City for the last three summers, seducing audiences with edgy darkness. And considering the media frenzy that surrounds entertainer Britney Spears, it's all too appropriate that her newest album is titled "Circus."

How to bring the big top home? Dive into Noel Daniel's coffee-table book, *The Circus: 1870–1950*, a spectacular tome that chronicles the lives and times of performers, with vintage photographs and reproductions of circus posters.

Or use the vibrant costumes of circus performers as your guide to layer tone on vivid tone. The Italian fabric house Dedar recently launched an array of solid sateens, velvets, and silk velvets that give off a gorgeous glow. "Color is where you allow yourself the unexpected," says Caterina Fabrizio, co-designer (with her mother) for the family's Como, Italy-based company. "We want clients to get greedy about precious materials in bold hues and take a sensuous approach, blending yellow, acid green, orange, and fuchsia into more neutral environments."

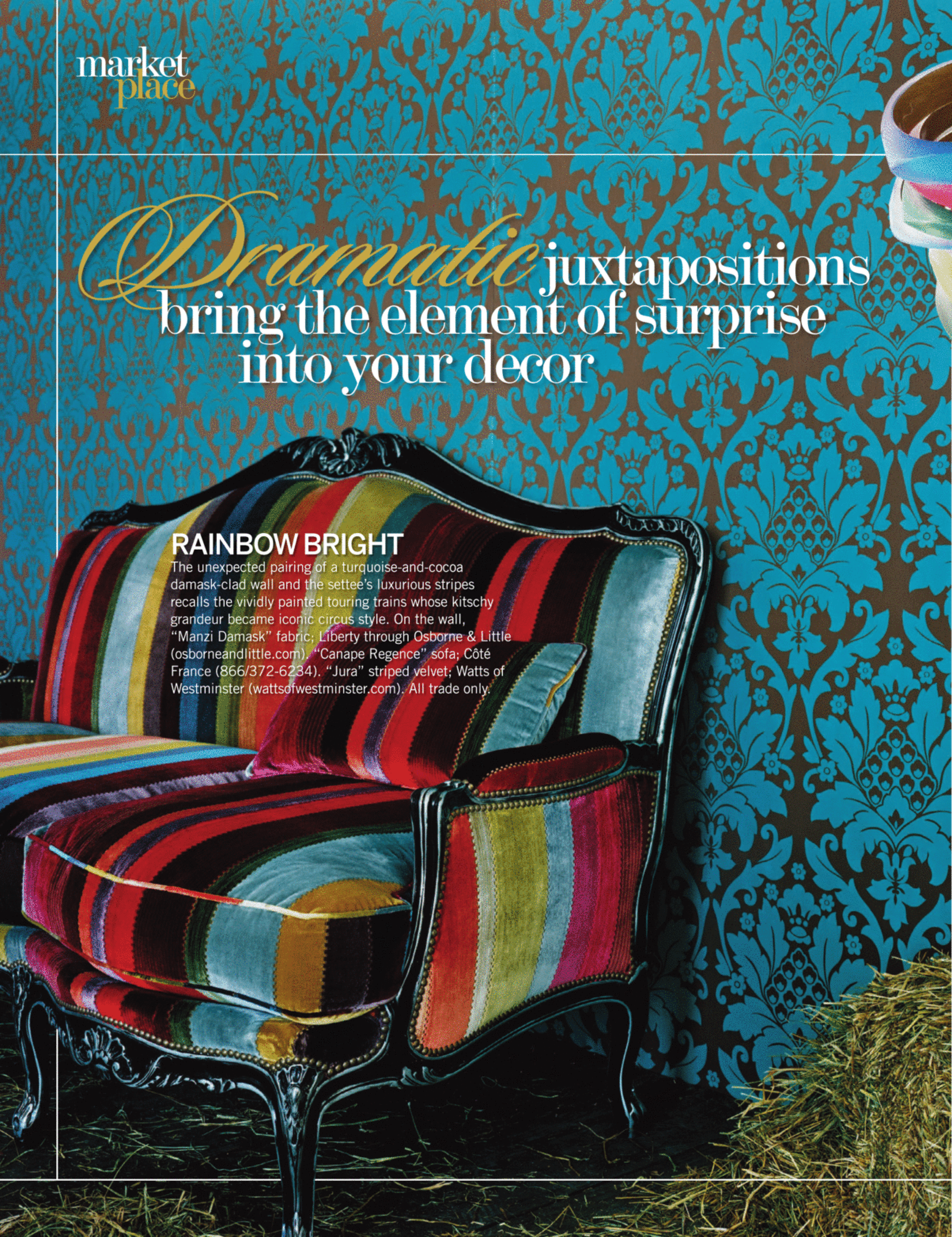
Step onto the high-wire by giving a red-lacquered dining room hot pink sconces. Next, add Louis chairs in aubergine stripes. Tent the walls of a small room or entryway with fabric, making it into an enthralling cocoon, then take your bow. ➤

Bold colors and patterns capture the circus spirit

1 Louis XV and XVI hand-carved chairs in a custom painted finish, price on request; The Devon Shops (212/686-1760). All covered in "Tabularasa" cotton satin, available in 50 colors; Dedar (800/493-2209), trade only. **2** On the wall, "Poseidon" silk stripe fabric; Dedar. **3** "Woodstock" flocked wallpaper; Cole & Son at Lee Jofa (leejofa.com), trade only. **4** "Louvre" chandelier; Hélène Aumont (heleneaumont.com). **5** "Donald" sofa in Prugna silk velvet, $15,645; Roubini (212/696-4648). **6** "Volutes" console, $8,190; Roche Bobois (800/717-2747). **7** *The Circus 1870–1950* book, by Noel Daniel, $200; Taschen (taschen.com).

PHOTOGRAPHS: PETER KRUMHARDT. VIGNETTES, ROLAND BELLO. STYLED BY JEFFREY W. MILLER. CIRCUS POSTERS COURTESY OF ART.COM

Dramatic juxtapositions bring the element of surprise into your decor



RAINBOW BRIGHT

The unexpected pairing of a turquoise-and-cocoa damask-clad wall and the settee's luxurious stripes recalls the vividly painted touring trains whose kitschy grandeur became iconic circus style. On the wall, "Manzi Damask" fabric; Liberty through Osborne & Little (osborneandlittle.com). "Canape Regence" sofa; Côté France (866/372-6234). "Jura" striped velvet; Watts of Westminster (wattsofwestminster.com). All trade only.

DRESS REHEARSAL

Adding bright baubles to a little black shift evokes that magic moment when all is dark save the ringmaster's coat, a glowing spot of color center stage. Lucite bangles, *left,* $65 to $145, and bracelets, *above,* $255 each; Alexis Bittar (alexisbittar.com). Keswick caning bangle, $195, and petits fours bracelet, $125, both 14-karat gold-plated; Kate Spade (katespade.com).

bench to impress

Upholster an otherwise serious piece of furniture in a fabulous color, add a touch of trim, and all of a sudden, it's a showstopper. "Directoire" bench; Taillardat (212/532-3891), trade only.

Using circus colors as accents gives neutral schemes a shot of levity—and a layer of luxury. But the hues are so potent that you might want to limit them to just a few. Try those hot pink sconces on a pale gray wall. Place egg-yolk yellow cushions on a pale sofa. Hang Houlès's fanciful key tassels on an otherwise restrained window shade.

Another way to achieve the theatrical look is to paint the walls in a dark tone that lets furniture pop. Think about a turquoise console, a bright red chest, or a settee upholstered in mossy silk against a chocolate lacquered wall.

When using color and drama at home, consider Sirio Maccioni's famed New York restaurant Le Cirque, which opened in 1974, quickly attracting the glitterati from Princess Grace to Henry Kissinger. The restaurant has moved over the years, opened up an offshoot dubbed Osteria del Circo in Manhattan's Midtown West area as well as outposts in Las Vegas and Mexico City, and attracted new generations of power brokers—all without abandoning the circus theme. "I wanted a happy feeling," says Maccioni. He got it with the help of designer Adam Tihany, who used Alexander Calder's "Circus," ➤

STEP RIGHT UP!

Of the many circuses on tour these days—avant-garde, classic, and everything in between—many avoid using animals in their acts. Those that do use animals, including Ringling Bros. and Barnum & Bailey Circus and the Big Apple Circus, maintain that their treatment of animals is humane. Here are a few animal-free circuses we think entertain with great style:

Cirque du Soleil In April, this Canadian pioneer of the "New Circus" movement marks its 25th anniversary with the world premiere of its 25th touring show in Montreal. These amazing spectacles have entranced close to 60 million viewers around the globe with acrobatics, theater, dance, music, and mysterious narratives (cirquedusoleil.com).

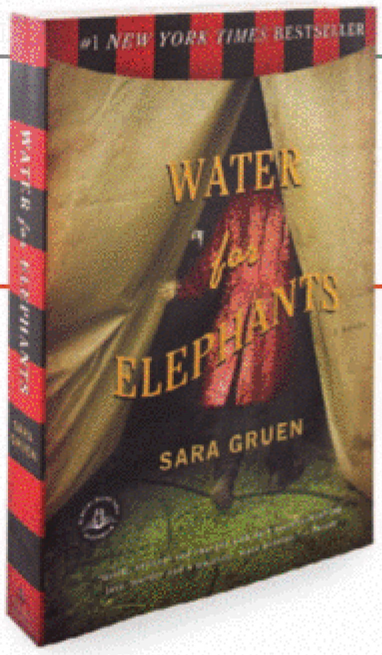
Spiegelworld Burlesque-style shows like Absinthe have become annual summer events over the last three years, entertaining adults only in a 19th-century Spiegeltent at Manhattan's South Street Seaport (spiegelworld.com).

Cirque Mechanics Their Birdhouse Factory show, touring the Northeast in February and March, places contortionists in Rube Goldberg sets (birdhousefactoryshow.com).

Circus Oz In February, this Australian troupe brings comedy and agility to Berkeley, California, and Austin, Texas (circusoz.com).

Circus Smirkus (circussmirkus.org) and **The Bindlestiff Family Cirkus** (bindlestiff.org) perform and run classes for kids who want to join up!

PHOTOGRAPHS: PETER KRUMHARDT; RICHARD TERMINE © CIRQUE DU SOLEIL INC., COSTUMES : DOMINIQUE LEMIEUX



MUST-READS

Sara Gruen's novel, *Water for Elephants*, brought to life the grit and glamour of a Depression-era circus through the tale of a young vet and his two lady loves—an equestrian artist and a not-so-dumb animal. It's on the way to Hollywood. But, we only have to wait until June for *Ape House*, her next book. Research for it included visiting the Great Ape Trust in Des Moines, Iowa (saragruen.com for info).

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8 "White Horses with Clown" pillow, multi-colored print on 20x20-inch natural linen, $200; Design Legacy, available at Rutherford's (877/427-0888). **9** 20x26-inch "Weatherburn" and "Pheasant" pillows with velvet ribbon, $434 each; Lee Industries (800/892-7150 for dealers). **10** This mouth-watering collection from the Italian fabric house Dedar is aptly named "Babá," a nod to a bambino's word for candy. In a range of 30 colors, the confections include brush fringe, piping, and tape. "Looking at them is like being in a pastry shop," says designer Caterina Fabrizio. She advises mixing the trims on solid pillows or using tape alone to border curtain panels, create geometric patterns on headboards and Roman blinds, and edge upholstered walls. "Keep it graphic," she says. (dedar-usa.com; 800/493-2209), trade only. ➤

Circus

REALIZE CREATIVE DREAMS AT THE RAINBOW'S END

Throughout this section, expert Victoria Stuart Burke tells us how to use great color combos—and the triumphs and pitfalls of paint. Look for the paint cans, take her advice, and roll up your sleeves!

Color Q&A

C2 Paint {Torch}
WHERE TO USE IT: Craft room or playroom, unless you are prepared for strong color through the whole house.
HOW TO DO IT: Walls and ceiling plus orange-red floor.
WHY IT WORKS: Vivid colors co-exist beautifully when paired in equal doses.
PITFALLS: Be prepared for a carnival of color to make this concept work.

Glidden {Western Cactus}
WHERE TO USE IT: An accent in the sunroom.
HOW TO DO IT: Strong punctuation colors are wonderful in high sheens. Why not try semi-gloss paint on a telephone table?
WHY IT WORKS: A fresh green!
PITFALLS: None. It could be used on kitchen walls, too!

Benjamin Moore {Berry Wine}
WHERE TO USE IT: Furniture for a yellow room.
HOW TO DO IT: Paint granny's sewing chair in a matte sheen. Keep it funky!
WHY IT WORKS: Gives old favorites a new vibe.
PITFALLS: This color packs a punch! Don't use too much.

Pratt & Lambert {Botticelli}
WHERE TO USE IT: Front door of a beach house.
HOW TO DO IT: High-gloss.
WHY IT WORKS: Welcoming against white clapboard or sun-bleached shake siding.

Pratt & Lambert {Secret}
WHERE TO USE IT: Furniture for a little girl's room.
HOW TO DO IT: High-gloss. It's durable and washable.
WHY IT WORKS: Fun, fantasy.
PITFALLS: Mustn't let it rule.

PHOTOGRAPHS: PETER KRUMHARDT. PASSEMENTERIE COLLECTION, COURTESY DEDAR

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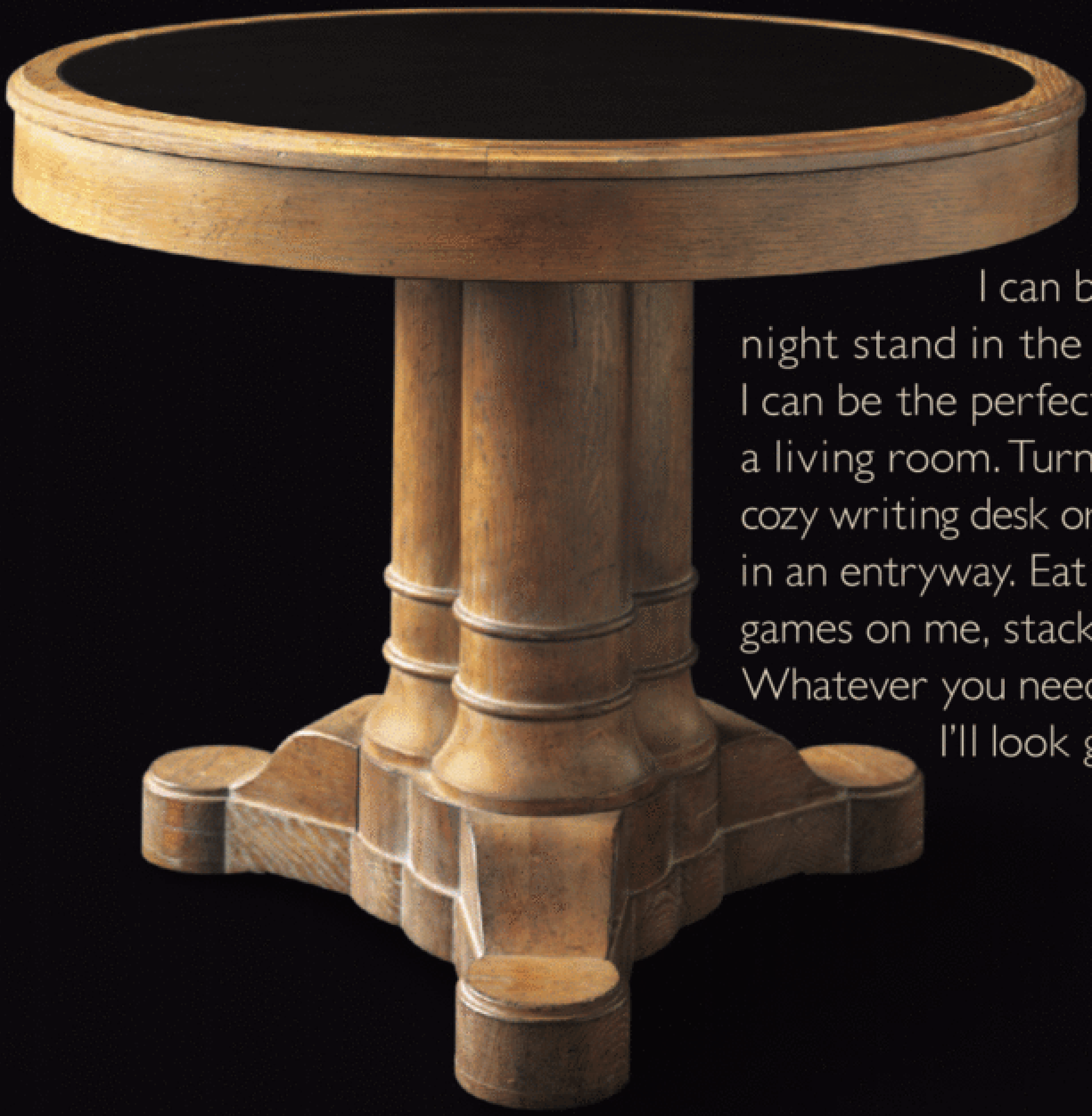

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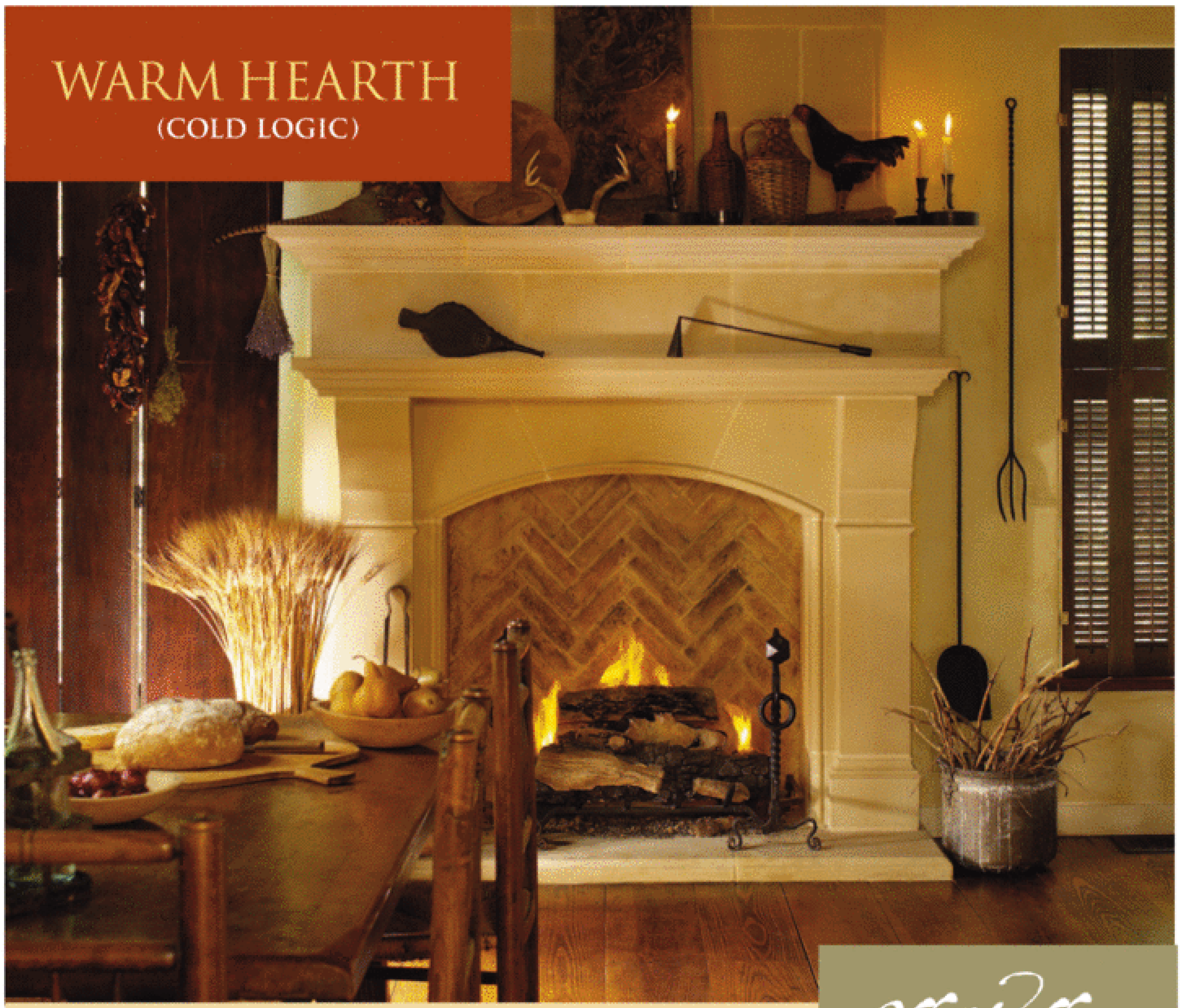

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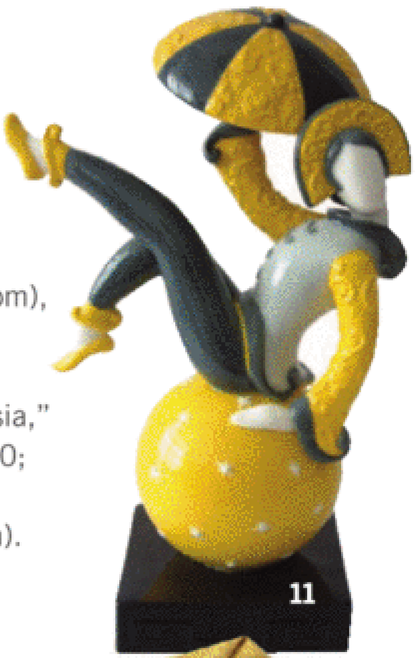
11 "Girl with an Umbrella," $240; Jean Boggio for Franz (franzcollection.com), available in April. **12** "Fantasia," soap, $12.50; Claus Porto (lafcony.com).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a masterpiece of sculptural spontaneity, as his inspiration.

"The philosophy behind Le Cirque was to evoke the perception of a circus rather than the actual appearance," Tihany says. "Osteria del Circo is all about movement and anticipation; the feeling that something is dancing above your head and shadows are changing. The whimsy, energy, and magic of a circus are translated into the design."

When entertaining at home, kick up the celebration with Jean Boggio's porcelain acrobats tumbling down the center of the table. "The circus evokes children's amazing perceptions of the world," Tihany says, "and invites adults to awaken their own fantasies."

You might use Houlès key tassels as napkin rings. And for an especially happy hour, dare to use Dransfield & Ross cocktail napkins in the shape of monkeys.

As aerialist Karl Wallenda once said: "Life is being on the wire; everything else is just waiting." Step right up! ➤

PHOTOGRAPH: PETER KRUMHARDT; FIGURINE COURTESY OF JEAN BOGGIO FOR FRANZ

balance harmony home
NATORI

Teal

BE PEACOCK-PROUD TO USE THIS HUE

Our color expert Victoria Stuart Burke loves designer Barry Dixon's use of light furniture to balance the vivid walls and the curtains in this dining room. "The table is so soothing," she says.

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13 Osborne & Little's "Coromandel" curtains (osborneandlittle.com), trade only. 14 "Madrid" chair, $2,300; Kendall Wilkinson Home (415/409-2299). 15 "Overlapping Circles" tile, $180 a square foot; Artistic Tile (888/698-8857). 16 Mediterranean Jasmine "AirEssence" fragrance, $110; Agraria (agrariahome.com). 17 "Moreska" flocked wallpaper; Stark Wallcovering (212/355-7186), trade only. ➤

Color Q&A

WHERE TO USE IT: Dining room, kitchen, powder room, pool house.
HOW TO DO IT: High gloss for kitchen, powder room, and pool. Flat in the dining room.
WHY IT WORKS: Very versatile. Use it as a wall color or for a piece of accent furniture.
WHAT IT GOES WITH: Whites, peaches, mustards, yellows, greens, pinks.
PITFALLS: Not many. This color plays well with others.

WHERE TO USE IT: Sunroom floor.
HOW TO DO IT: Use high-gloss deck paint to create a diamond pattern, alternating "Gulfstream" with a creamy mustard.
WHY IT WORKS: Creates a clean, fresh feeling.
WHAT IT GOES WITH: Deeper peacock, pinks, orange-reds.
PITFALLS: Stay with a low sheen unless you are using this color as an accessory.

WHERE TO USE IT: Dining room walls, library.
HOW TO DO IT: Alternating between a matte finish and a satin finish, paint vertical stripes of the same color for a textural tone-on-tone effect.
WHY IT WORKS: You can create depth using a simple method.
WHAT IT GOES WITH: Medium-brown natural wood finishes; light ice grays.
PITFALLS: Don't use on walls in a room with a cathedral ceiling; it will make the ceiling look cut off.

WHERE TO USE IT: Stencil a decorative pattern onto creamy mustard walls.
HOW TO DO IT: Use as a fabulous accent color.
WHY IT WORKS: This kind of saturation means drama.
WHAT IT GOES WITH: Pink!
PITFALLS: Less is better. Use sparingly for great impact.

PHOTOGRAPHS: PETER KRUMHARDT; BARRY DIXON ROOM, EDWARD ADDEO; MADRID CHAIR COURTESY OF KENDALL WILKINSON HOME

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Coral

A HOT COLOR FROM THE SEA CAPTURES WARMTH

The glow that this complex color brings to a room—and to your rosy cheeks—makes it perfect for a boudoir or a powder room with pizzazz, says Victoria Stuart Burke.

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18 "Keri" 8x10-foot rug, $8,000 (other sizes available); Madeline Weinrib Atelier at ABC Carpet & Home (madelineweinrib.com). **19** TV cabinet, $2,849; Laneventure (800/235-3558). **20** "Tango" duvet and euro and boudoir shams; "Oasis" sheet and case; "Tulah" standard sham; "Marlin" boudoir sham and coverlet; $59 to $423; LuluDK for Matouk (luludkmatouk.com). **21** "Macao Garden Seat," $2,212; from The Selected Works Of Tony Duquette by Baker (800/592-2537). **22** "Virtus" coffee pot, $268; cup, $57; saucer, $31; Richard Ginori (800/215-1193). **23** Travel wallet, $565; Smythson (877/769-8476). **24** "Fernery" silk; Osborne & Little (osborneandlittle.com), trade only. ➤

Color Q&A

WHERE TO USE IT: Powder room.
HOW TO DO IT: Roll satin-finish paint on the walls, then brush out. Or apply a flat paint, then roll on a high-gloss varnish for depth.
WHY IT WORKS: The color gives your skin a real glow.
WHAT IT GOES WITH: Stunning with "Blue of the Night."
PITFALLS: Overwhelming in big rooms, but gives smaller spaces that jewel-box feeling.

WHERE TO USE IT: Terrific in a bedroom, hall, or sunroom, this versatile color can project a formal, classic or a modern look.
HOW TO DO IT: A dead flat finish will limit reflective light.
WHY IT WORKS: Luminous and muted, this complex color has ultimate sophistication.
WHAT IT GOES WITH: Clean, bright colors or "aged" ones.
PITFALLS: Don't overuse it! One room only.

WHERE TO USE IT: Bedroom, bathroom, sitting room.
HOW TO DO IT: Stippled finish with a satin varnish on top will give this color depth.
WHY IT WORKS: This is an excellent color in romantic rooms; everything will glow.
WHAT IT GOES WITH: C2 Paint's "Sanctuary," cool greens, and teals—all in small doses.
PITFALLS: Must mix this hue with other colors to keep fresh.

WHERE TO USE IT: A kid's room.
HOW TO DO IT: Paint the entire room—walls, window frames, and all the trim—filling the space to the brim with fun color.
WHY IT WORKS: Can hold its own around other strong colors.
WHAT IT GOES WITH: Clean, saturated color, even neons.
PITFALLS: Needs to be taken down a notch in a larger room. Mix with creamy vanilla accents.

PHOTOGRAPHS: PETER KRUMHARDT; LULU DK BEDDING, KEITH SCOTT MORTON COURTESY OF MATOUK; STOOL COURTESY OF BAKER; CABINET COURTESY OF LANEVENTURE; CARPET COURTESY OF MADELINE WEINRIB ATELIER

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Yellow

IN VIVID OR MUTED TONES, IT ALWAYS CHEERS

From zesty lemon to worldly mustard, this range of colors lights up our lives—whether brightly or softly. It will give rooms new life. Immerse yourself and let the sun shine.

25

market place

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25 The "Central Park" sofa, $3,550, from Duralee in "Highland Court" camel mohair (highlandcourtfabrics.com) and Duralee's "Park Avenue" bench, $1,770 in "Veneto" wool look fresh against "Parasois" Chartreuse sateen, by Thomas Paul for Duralee (duralee.com).

26 "Roman Castle," Beacon Hill (800/333-3777); Jasper "Isle Flower" and Carolina Irving "Mimosa," John Rosselli (212/593-2060), trade only. **27** Meissen "Oriental Flowers" mug, $295, and tray, $459; The Porcelain Room (212/367-8206). **28** "London" chair $2,390, Pal + Smith (888/725-7684). **29** Shades, $24 each; Pierre Deux (888/743-7732). **30** "Muse" sofa, $6,900, Pal + Smith. ➤

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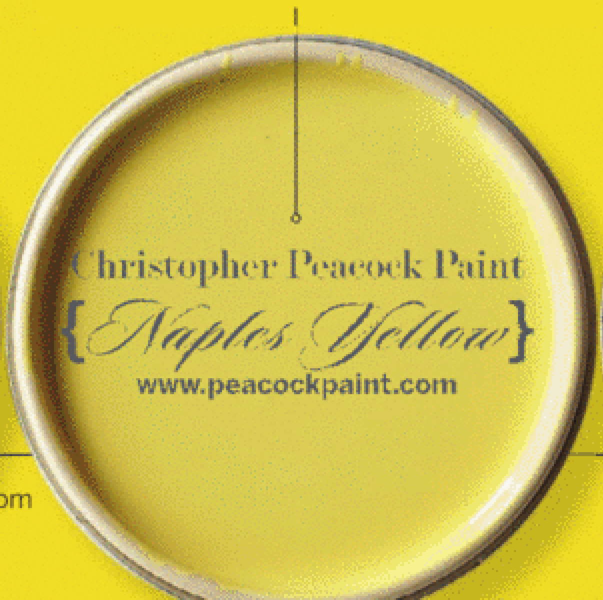
Color Q&A

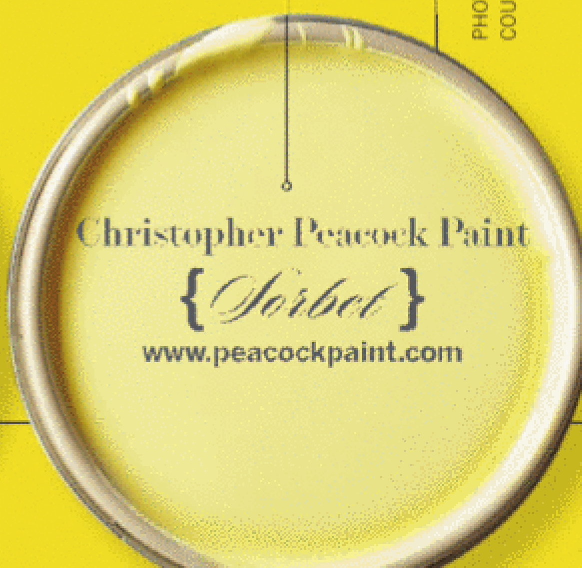
WHERE TO USE IT: Bedrooms, library, dining room, hallways.
HOW TO DO IT: Try eggshell walls with a high-gloss white trim, in the bedroom especially.
WHY IT WORKS: It is a clean color with a happy feeling. Just what we need in the morning!
WHAT IT GOES WITH: It is terrific with festive oranges, greens, or blues . . . supremely versatile.
PITFALLS: Careful. This color can go "school bus" on you. Add other colors to prevent that.

WHERE TO USE IT: Almost anywhere: bedroom, library, dining room, hallway.
HOW TO DO IT: Color plaster walls with satin-white trim.
WHY IT WORKS: Suits various situations and is easily layered.
WHAT IT GOES WITH: Reds, greens, blues.
PITFALLS: Stay away from washed-out versions of this color as it will drag down everything else in the room.



WHERE TO USE IT: Transitional rooms, mud rooms, children's bedrooms.
HOW TO DO IT: Eggshell finish—use a 3/8-inch smooth nap roller to help eliminate the "orange peel" effect.
WHY IT WORKS: Admire it for its strength. Nothing else is needed.
WHAT IT GOES WITH: Super white trim and ceiling and dark floor.
PITFALLS: Its snowball effect can overpower you.

WHERE TO USE IT: Living room, sitting room.
HOW TO DO IT: In a smaller room, paint the walls, doors, and trim so the color envelops you.
WHY IT WORKS: A peaceful, pale yellow makes for a very relaxing room.
WHAT IT GOES WITH: Mix it with brighter, stronger, "aged" colors to achieve a luminous feeling.
PITFALLS: Must have surrounding layers of colors to create depth.



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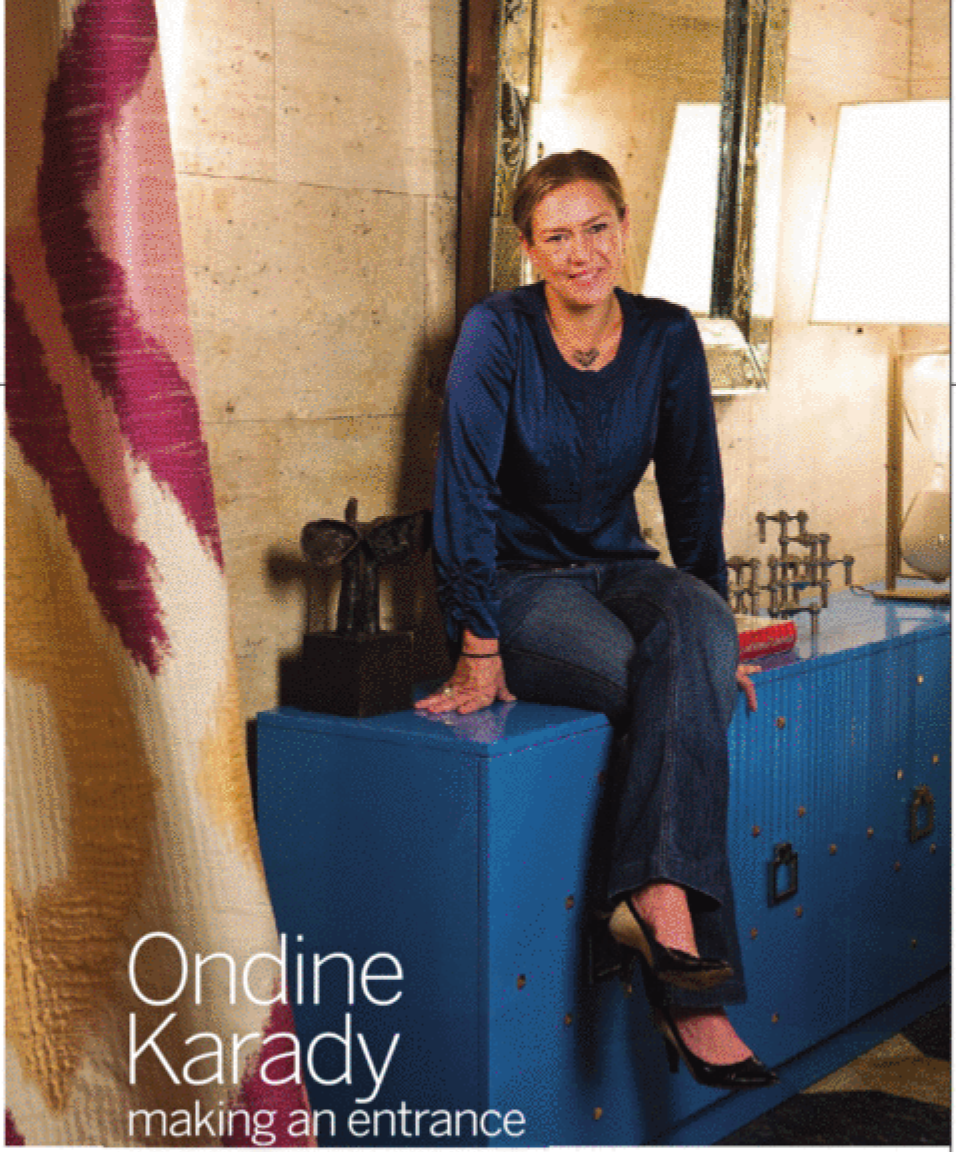
what's new, what's next



Ondine Karady
making an entrance

As a set decorator for movies and TV's *Sex and the City,* Ondine Karady is a pro at creating dramatic spaces. She also decorates the homes of actresses, musicians, and tastemakers. But last fall, it was her turn to step in front of the camera on *Top Design,* emerging as one of the show's final three. Here, she shares her tips for creating a striking entry.

- ACCENTS Take a boring console to an auto-body shop to be lacquered in a vivid shade like cobalt.
- FLOOR Try a graphic rug—elegant and fun.
- WALLS Use grass cloth for textured color that won't compete with a bold window treatment.
- CURTAINS Heavily lined portiere curtains are a striking way to dodge drafts.
- LIGHTING Hang an ornate Venini-style glass chandelier. It will be a great focal point for a space with high ceilings. (For more information, visit ondinekarady.com)

Woodson & Rummerfield
dynamic duo's designs

After collaborating on a new book, *High Style,* dynamic designers Ron Woodson and Jaime Rummerfield have launched W&R Home—a line of eye-popping furniture (check out the "Aristocrat" silk-velvet sofa), wallpaper, and accessories (love those "Admiral" curtains!) that reflect their Hollywood signature. Woodson & Rummerfield's House of Design (888/963-5878).

Vivienne Tam
computer as fashion accessory

Hewlett-Packard and fashion designer Vivienne Tam have partnered on the HP Vivienne Tam Special Edition notebook computer, an accessory to Tam's China Chic spring collection. The clutch-sized peony-adorned notebook comes with a scarf and tote; at hpdirect.com, Neiman Marcus (online only), and Tam's NYC boutique (212/840-6470).

—*Laura Heller*

➤

PORTRAIT: BEN RITTER

door

window

cabinet

grips

sinks

faucets

towel bars

hooks

hinges

lighting

tile

green

Crystal knob shown on Maddox escutcheon.
Reed lever shown on Designer Collection escutcheon with brown tapestry leather.
Offset Rail grip shown on Metro Collection escutcheon

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Dempsey & Carroll, the venerable New York stationery engraver, relegates stuffy stationery to the out box without sacrificing refinement or politesse. They tell us what's hot now.

1 **Spring fashion colors** Match your stationery to your frock with new ink colors inspired by the runway: sapphire blue (a la this Lela Rose dress), sunset orange, lilac, sky blue, and raspberry.

2 **Calling cards** They're smaller than business cards and engraved with just your name. (You personalize it with other information written by hand.)

3 **Monogrammed fold-over notecards** What can we say? Thank you. Thank you. Thank You. Elegant simplicity!

4 **House stationery** If you love your house, why not celebrate it in print?

5 **Limited-edition designs** by party planner Bronson Van Wyck, decorator Celerie Kemble, and fashion designer Lela Rose. This young New York power trio share office space, a retro-preppy aesthetic—and a penchant for public relations. For a box of 10 ($65), visit D&C's new flagship store in NYC on Lexington Avenue (between 74th and 75th streets) or go to dempseyandcarroll.com.

Bunny Williams

the buzz on a new line of furnishings

The great American decorator Bunny Williams is bringing her spontaneous yet timelessly comfortable style to a wider audience with BeeLine Home, her new line of furniture and accessories. "When you've been buying for years and years, you know there is a need for certain things... and you get excited about creating the product."

Limited-edition pieces like her "Nailhead" sofa and "Twigs" mirror are slated to become classics because they so easily transition from traditional to more modern interiors (beelinehome.com).

Update: **Jewels**

faux stones—a girl's second-best friend

Precious stones may not be in the budget this season, but there's no reason you can't jazz it up with oversized gems in their faux form. The chunky faceted jewels we saw around the necks of Prada dresses last season are making a graphic statement in home and fashion accessories alike. For example, Stephanie Odegard (800/670-8836) took inspiration from opulent Mughal jewelry for her brilliant "Navaratna" rug, while colorful rocks flash in an almost cartoon-like scale on Echo's (echodesign.com) silk "diamonds are a girl's best... scarf." A sparkling "Encased Gems" sconce from Fine Art Lamps (fineartlamps.com) is an ornament in itself. ■

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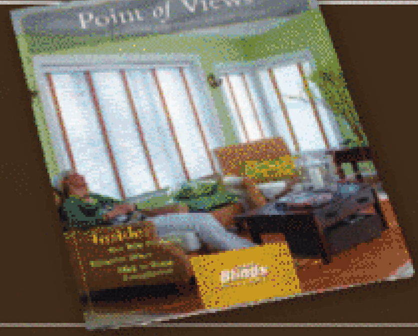

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Of course, in the beginning, it's the kind of story that makes a mom, well, nervous. After all, life in the Navy is the great unknown for a lot of people. Fortunately, now there's a Web site where moms can find unbiased information about Navy life, straight from the moms who have already lived it. NAVYForMoms.com.
So get to know the mom with the vision to help her son follow his dreams, Mrs. Barb Tochet (username BarbTCurt), as you get the real facts about the Navy at NAVYForMoms.com.
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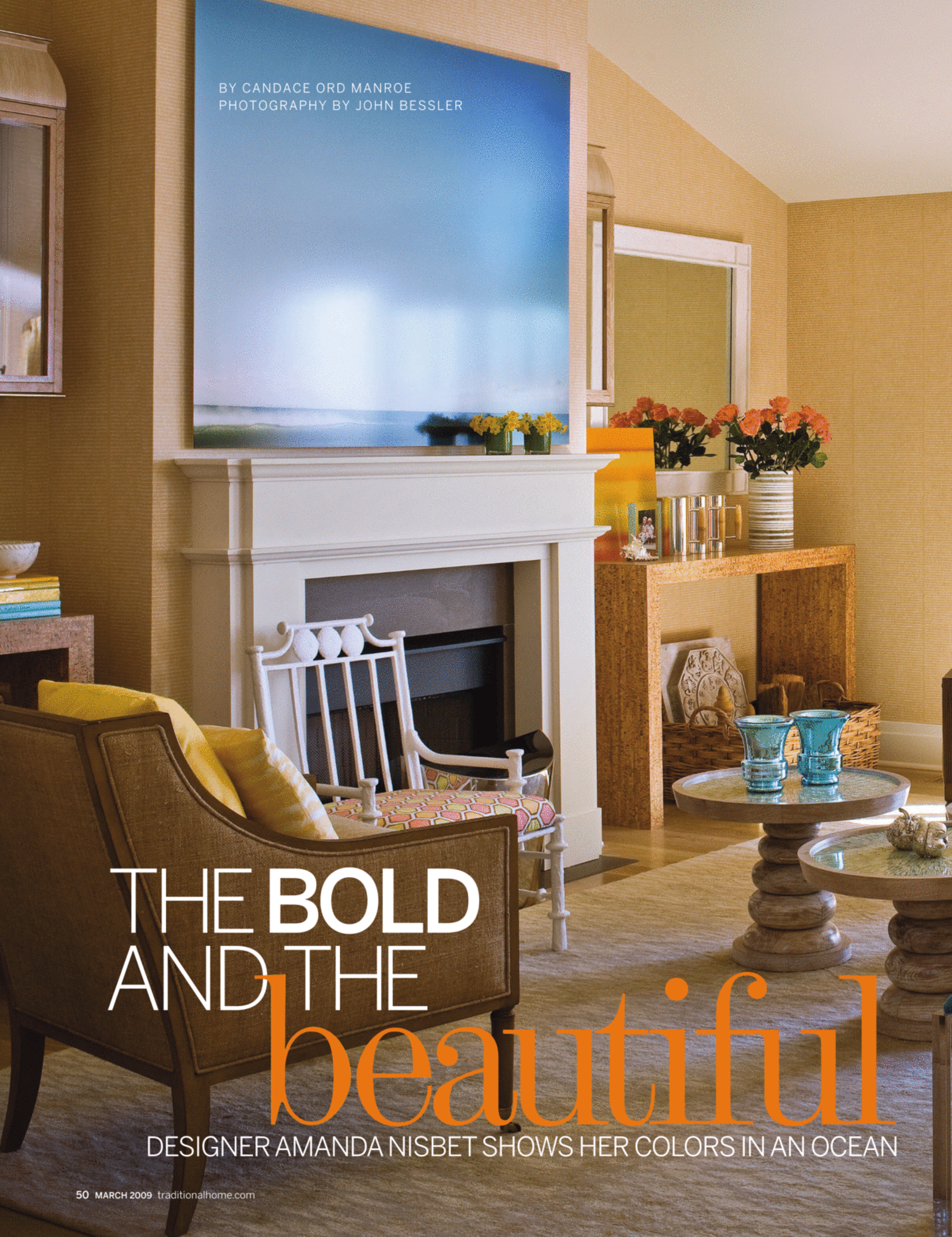


BY CANDACE ORD MANROE
PHOTOGRAPHY BY JOHN BESSLER

THE **BOLD** AND THE beautiful

DESIGNER AMANDA NISBET SHOWS HER COLORS IN AN OCEAN

FRONT RETREAT SHE CREATED FOR *TRADITIONAL HOME*

Amanda Nisbet covered a chocolate-finish Somerset Bay dining table with an acrylic top to step up the allure of her Lucite cube stools. **Preceding pages:** Sofa pillows in Vervain velvet bring bright blue accents to the neutral silk sofa. Natural cerused oak stools behind the Henredon sofa feature Nisbet's patterned silk.

Left: The deck off the main floor's living/dining area has Summer Classics furniture upholstered in weather-resistant Sunbrella fabrics. The Sunbrella throw and rug add subtle pattern. The planter is from Just Terraces. **Below***:* Sunbrella fabric lends itself to daintier duties. **Right:** Candlesticks from Circa Lighting dress the table.

Below: The traditional lines of Wood-Mode cabinets lighten up with a "Nordic White" finish. A pair of Kohler sinks and faucets face off on either side of the U-shaped kitchen that's outfitted with Jenn-Air appliances. Ann Sacks onyx tiles create an elegant, simple backsplash. The khaki-colored quartz countertop is Caesarstone. Oak flooring throughout is from H.S. Woodwrights.

Amanda Nisbet is the first to proclaim she is "no enemy to any color!" The New York interior designer is also the first to know when to rein it in. Like a peacock fanning its plume, then pulling it tight again, her palette performs a strut-and-restrain ritual in the oceanfront condominium she designed for *Traditional Home's* Oceans 3 Showhouse—one of three residential retreats designed by three notable New York designers and their protégés. (Look for the other two, by designers Eric Cohler and Philip Gorrivan, in upcoming issues of *Traditional Home.)* All three units belong to a freshly renovated 50-year-old Panoramic View resort located at the tip of Long Island in Montauk, where the Hamptons yield for good to the Atlantic. Perched on a hillside directly above the ocean, the 10-acre resort is being renovated by architect Alexander D. Latham III and builder Oak Gentry for developer Adam Manson of Distinctive Ventures LLC.

In Nisbet's two-story floor plan, the main living areas are on the first floor with three bedrooms downstairs. Blasts of peacock blue, chartreuse, and watermelon add exuberance to an interior that she otherwise decorated with sandy-toned neutrals.

With every room commanding uninterrupted views of the Atlantic clear to the horizon—a high-ranking goal of the resort's renovation—the designer had little choice but to acknowledge her setting. "Of course I didn't want to forego

the sea completely," she concedes. "Blue-and-white is lovely, timeless, and classic, but I wanted to show people that there are lots of other routes they can take."

Her preferred route began with neutrals on the main floor, with the living room that stretches into the dining area, which edges onto the kitchen. "Initially I brought in sandy, muted tones," she notes. Beach-like, to be precise. "She kept the backgrounds and major furnishings neutral with these golden colors," explains Elizabeth Bailey, Nisbet's protégé on the project, who has since joined her staff as a full-time junior designer and project manager. The living room's Henredon sofa and pair of matched chairs are covered in a silk fabric the color of moist sand on a sunny morning. Nisbet papered the walls and added a rug in the same sandy hue, and she lightened the oak floors "to look cerused." She draped the windows in her own fabric, "Airdrie," a golden silk she designed with a slight undulation that suggests watercolored waves.

"Amanda liked the idea of relating to the sea," Bailey explains, "but with brighter, a little more punched-up colors." Instead of wielding a calm sea- or sky-blue palette, Nisbet introduced

AMANDA NISBET
ELIZABETH BAILEY

Not tethered by too many design rules, Amanda Nisbet's refined traditional interiors pulsate with fresh energy. Since opening her own design firm in Manhattan in 1998, her high-profile clients have included comedienne Caroline Rhea and *O* magazine publisher Jill Seelig. A sizable amount of her work is for clients with growing children. They look to her for sophisticated style that's family-friendly. Nisbet brought that expertise, as well as her signature manipulation of color and form, to *Traditional Home's* Oceans 3 Showhouse.

As part of the project, she was asked to mentor a design student through the creative process. Nisbet's protégé, Elizabeth Bailey (right), studied at Parsons the New School for Design in New York City, after obtaining an English degree from Princeton and working as an editor for *House & Garden.* "I learned all about comfortable elegance from Amanda," says Bailey, who has since joined Nisbet's staff full-time as a junior designer and project manager. Nisbet's work has been published in a variety of design publications. No stranger to designer showhouses, she has participated in both Kips Bay and Hampton showhouses.

Above: "Lizzie's Room," designed for a college-bound teen, sports a custom daybed from Albert Menin Interiors covered in S. Harris linen. The same fabric in "Silver Cloud" trims draperies in Nisbet's own fabric to coordinate with shades from Hunter Douglas. An abaca rug covers the room's floor.
Right: Ralph Lauren's "Highbridge" desk is paired with a vintage chair.
Left: The "B. Happy" bath.

Left and below: In the master bath, American Leather's "Bella" chair in pewter Ultrasuede adds unexpected comfort; "Giselle" table by Henredon. A pair of Kohler's "Chalkstripe" vanities are accented with a duo of luxe mirrors from Modern History. Marble tiles from Ann Sacks. **Right:** Fabricut's chartreuse velvet richly covers a custom chair found in the master bedroom.

Left: Henredon tiered tables with chunky crystal lamps from Circa Lighting flank the master bedroom's Louis J. Solomon bamboo headboard. The bed is dressed with "Sanibel" shams and duvet cover from Peacock Alley. Fabric on headboard and bedskirt is "Tibet" from S. Harris. Drapery and bolster fabric is a print silk in chartreuse and white by Nisbet. Wall and trim paint from Ralph Lauren helps set the mood.

brilliant bursts of peacock blue in the living and dining areas. That hue, in silk on the Lucite cube dining stools, triggers a tart visual rush that dissolves into deliciousness, like the first bite into a sour-apple gum ball. "Plus, I love that little bit of elegance you get with Lucite," says the designer.

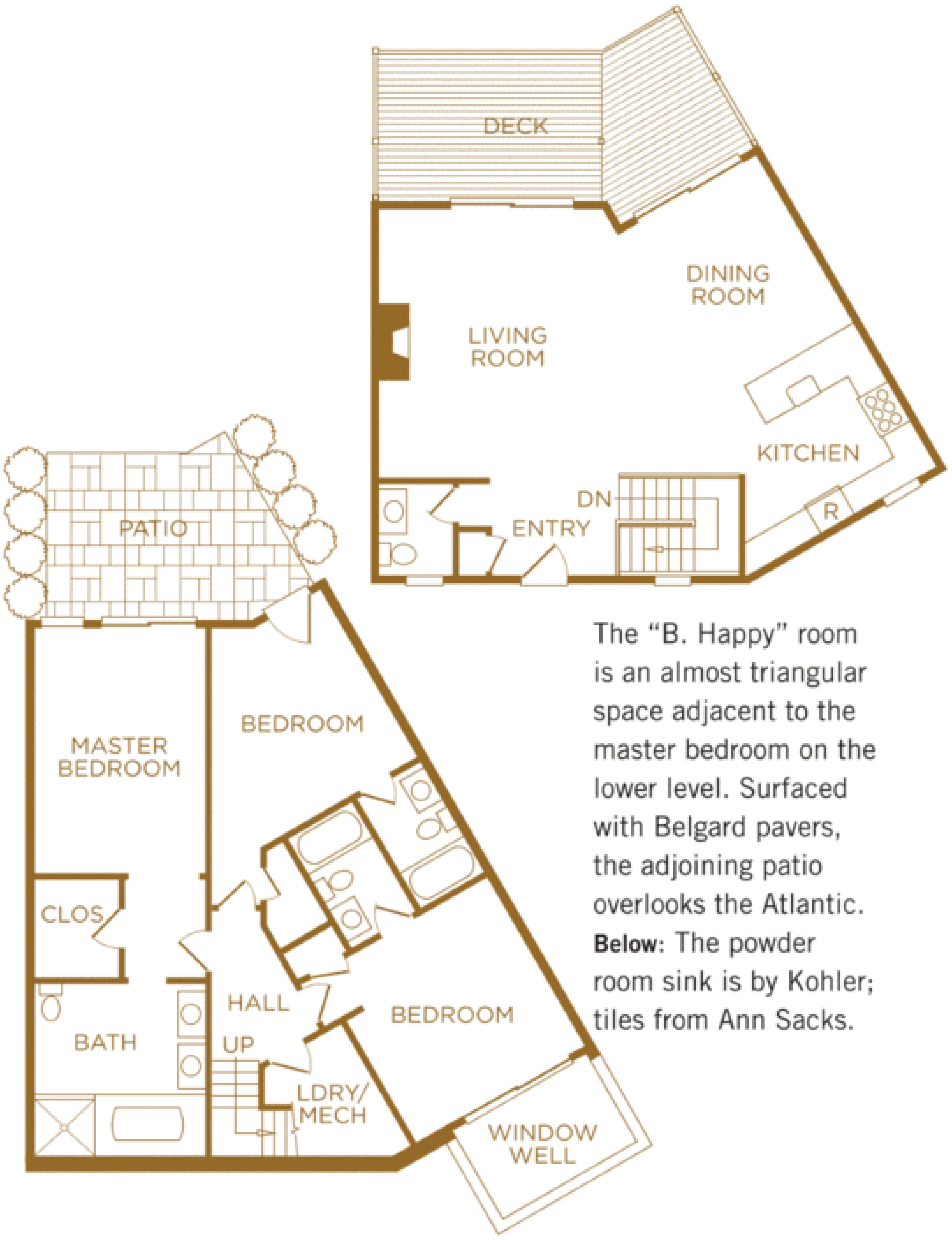
"I also love mixing materials," she adds. In addition to enriching the main living spaces with sleek, sexy Lucite, she further enlivened the textural montage with a cork console table and a grouping of three custom wooden cocktail tables. Their round glass tops protect crushed seashells that have been dyed a brilliant blue—color that pops but only upon inspection. "The tension between the tables' rough cerused oak base and the glossy sheen of the seashells is the kind of dynamic I strive for in my designs," Nisbet says.

Above the dining table hangs one of her own creations, a white metal chandelier that preserves the airiness of the space while adding an interesting geometric shape on an appropriately large scale. The white of the fixture segues into the kitchen, which features white Wood-Mode cabinets that are accented with a sandy-hue backsplash of genuine onyx tiles from Ann Sacks and a Caesarstone quartz countertop. "The onyx tiles bring incredible richness to the kitchen," says the designer.

Unlike a typical Hamptons house, this one is intended for year-round living. "This is not a weekend house or a summer house," Nisbet clarifies. "I designed it with a coziness and a sophistication that can work all year long."

The best example of this is the oddly angled downstairs bedroom, reassigned by the designer as a family/media room, which she dubbed the "B. Happy" room.

"It's a fun, happy hangout," says Nisbet, who ensured that result by adding unexpected bubble-gum pink piping to the indigo Ultrasuede sofas from American Leather. "People couldn't believe the pink welting, but it's just the happy lift I wanted." Long, skinny lumbar pillows covered in a multicolor stripe spread cheer down the full length of the sofas, and hefty square pillows in a splashy cantaloupe paisley designed by Nisbet further break



The "B. Happy" room is an almost triangular space adjacent to the master bedroom on the lower level. Surfaced with Belgard pavers, the adjoining patio overlooks the Atlantic. **Below:** The powder room sink is by Kohler; tiles from Ann Sacks.

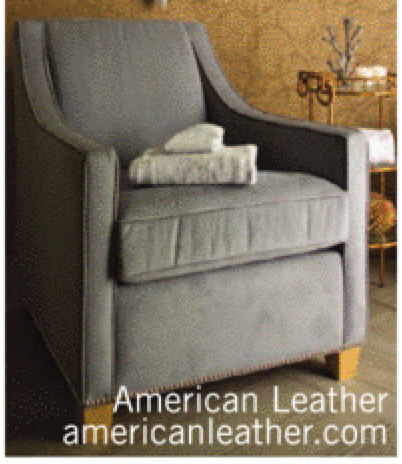
up the seating's ode to indigo. She cocooned the room in indigo faux shagreen, which covers the walls. "It recalls the sea, and it's incredibly dramatic," she notes.

Adding dazzle to the drama are the silver-papered ceiling and silver-upholstered cocktail-table cube. A Tamarian rug's white dotted swirls on a blue ground suggest waves but, more important, energy itself. "This is the room everyone gravitates to," Nisbet says proudly.

The remaining bedrooms retain their function as places to sleep, but "Lizzie's Room" doubles as a living space. "It's designed as a college girl's bedroom. I wanted it to be fun but practical, so a daybed serves as a sofa," Nisbet explains. There, and in the master bedroom, she covered shapely, tufted chairs in eye-popping chartreuse. "I like to give traditional forms unusual colors for zip," she notes. Just as a peacock is known by its full-feathered fan, a pepped-up palette "is my signature as a designer."

For more information, see sources on page 132

Left: The cozy "B. Happy" room is Nisbet's version of a family/media room, perfect for cocooning and old movies (the TV is located at the "wide" end of the room) on facing American Leather Ultrasuede sofas with long lumbar pillows. Indigo striped walls are lightened by silver-leaf ceiling paper from Phillip Jeffries Ltd.; trim paint is Ralph Lauren. Henredon's "Cara" mirrors add shape, as does Tamarian's "Diamond Swirl" rug atop a black sisal carpet. Roman shade is a Fabricut fabric.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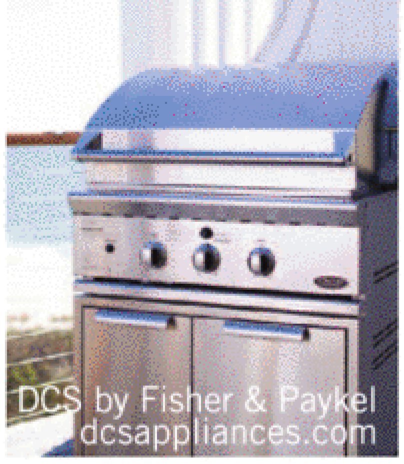
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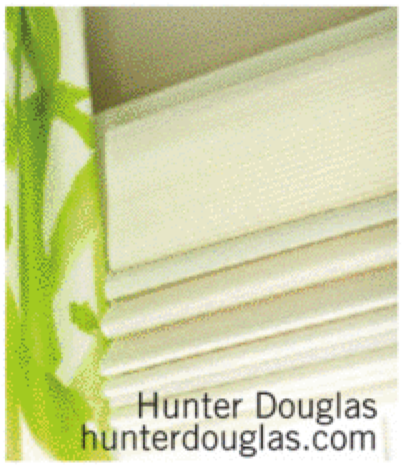
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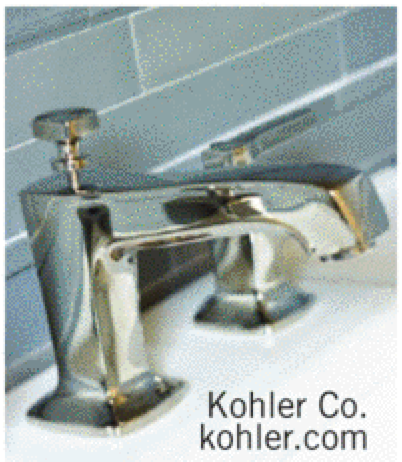
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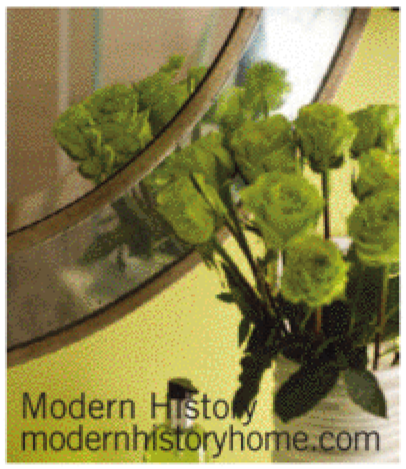
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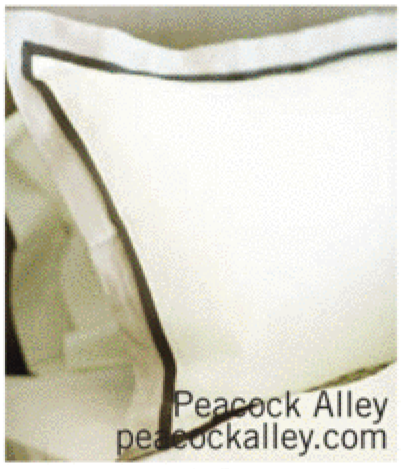
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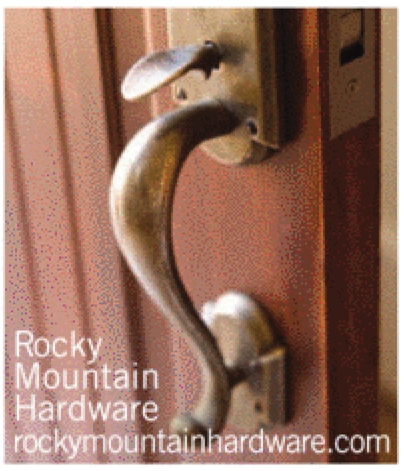
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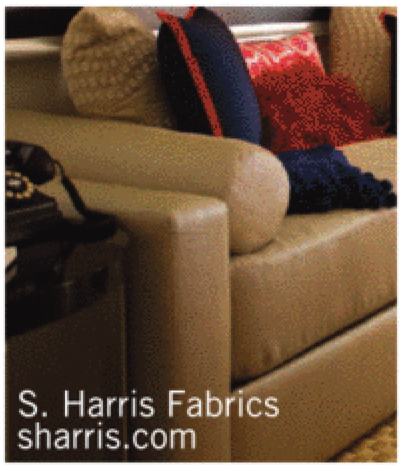
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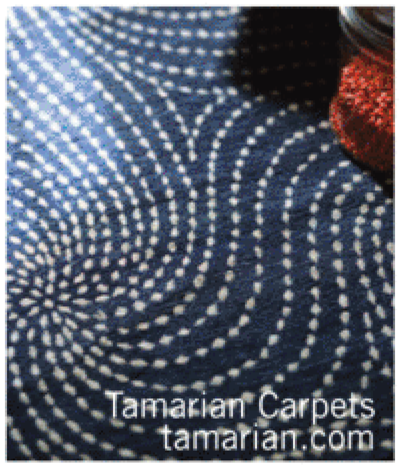
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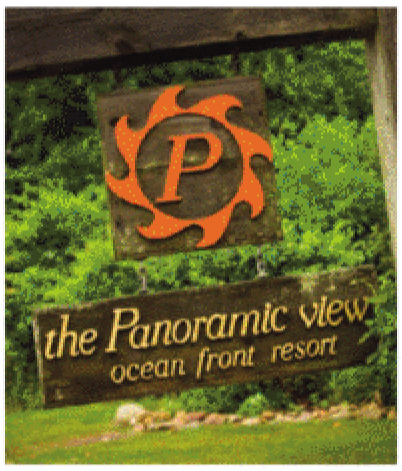

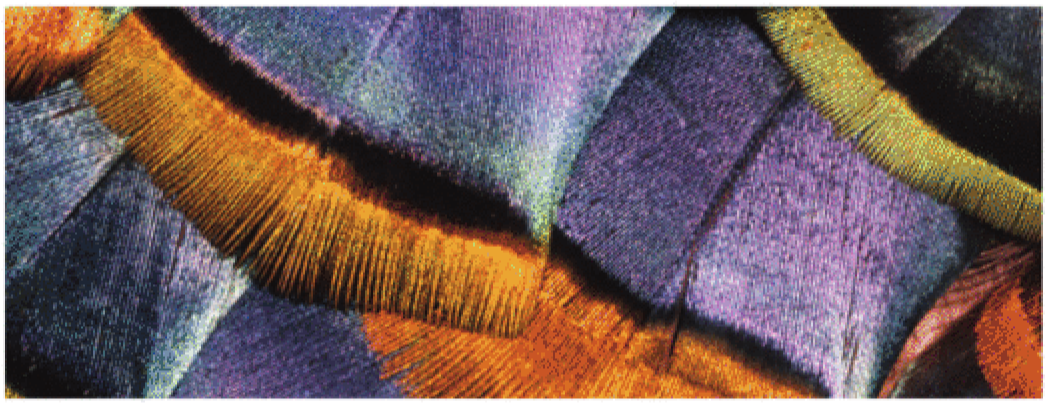

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A Mexican Tres Leches cake adorned with roses is served on an "Evoca" cake stand, $295; L'Objet (michaelcfina.com). "Cordage" stainless forks, $76 each; Alain Saint-Joanis through the Elegant Egg Cup (212/288-2660). **Below:** Custom invitation; Black Ink (310/573-9905).

BY KRISSA ROSSBUND
PHOTOGRAPHY BY MICHAEL SKOTT

pretty in pink

COMING OF AGE **IN STYLE**

When California mom Tanis McGregor and designer Catherine Bailly Dunne throw a party, the event goes from simply special to exquisitely memorable. The two friends and business partners borrow from Hispanic culture to celebrate a Quinceañera—the traditional coming-of-age party for a girl's 15th birthday—for Tanis's daughter, Justine. "In Southern California, we're surrounded by the Latino culture," says Catherine. "Justine's party doesn't just celebrate her, but our community." ➤

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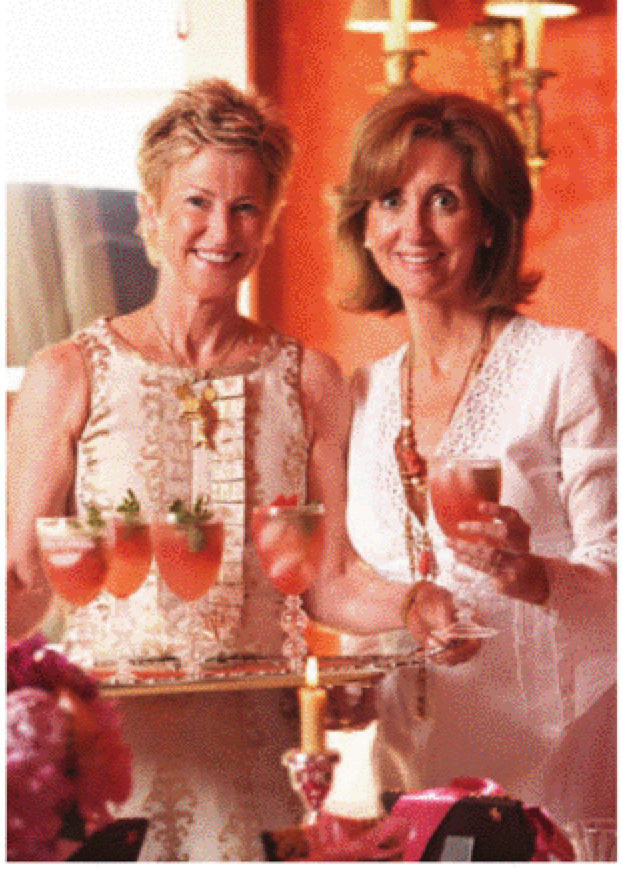

get the look

Door Couture business partners Catherine Bailly Dunne (left) and Tanis McGregor suggest thinking beyond the dining area when planning an event:

- Send an invitation that sets the party's tone. An intricate design cut from fancy paper can frame wording on an elaborate invitation.
- For an ethnic festivity, draw on the culture's architecture, interiors, food, and textiles for inspiration. "Our palette was opulent and festive, incorporating the vivid colors the Latino culture uses in clothes, food, and customs," says Tanis.
- Always make your door or the walk to your home interesting. (Mom was right: You never get a second chance to make a first impression.)

From the welcoming front door where a rose-filled crown fit for a princess is hung to the luscious Mexican Tres Leches cake adorned with roses in shades of pink that match the party's palette, it seems that nothing is left to chance.

For this birthday luncheon, location is everything. An elegant dining room enveloped in coral-colored Venetian plaster walls helps set the color scheme. Catherine and Tanis add an array of fuchsia accoutrements as they set the table. Atop a colorful Indian silk sari and woven placemats used in lieu of a traditional tablecloth, pretty place settings are created with pink chargers, coordinating porcelain dinner plates painted in a vine pattern, and the sparkle of simple glass compotes and stemware.

Gold and silver accents get equal play throughout the space. Ornate flatware enhances the dinnerware's gold edges, and intricate frames displaying playful photos of the birthday girl with each of her guests become placecards. Gleaming mercury-glass candlesticks punctuate centerpieces of pink roses that are arranged in pink tulle-wrapped glass vases and set into crowns like the one that hospitably hangs on the front door. ➤

Above: The room sparkles with luminous objects, including silk draperies, mirrors in gilded frames, and a dazzling chandelier that shimmers above a French-style table that's set for the party.

From left: The memorable door decoration—pink tulle cascading from a rose-filled crown hung with embroidered ribbon—was designed by Catherine and Tanis (doorcouture.com).
- Justine McGregor greets Laurel Irvine, Morgan Alessini, and Mercedes Santos.
- Tied with satin ribbon bows from Midori, gold frames from L'Objet, $195, are used as placecards—and are keepsakes for Justine's guests (michaelcfina.com).

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MEXICAN SHRIMP AND AVOCADO COCKTAIL

- 2 pounds fresh bay shrimp, cooked
- 1 cup fresh lime juice
- 2 cups cherry tomatoes, chopped
- ½ cup white onion, minced
- 4 fresh jalapeño chiles, seeded and minced
- 1 bunch cilantro leaves, roughly chopped, saving a few extra leaves for garnish
- 3 avocados, diced
- ¼ cup capers, rinsed and drained
- ½ cup green cocktail olives with pimentos, rinsed and sliced
- ½ cup cucumber, peeled and diced
- ½ cup ketchup
- 2 tablespoons red wine vinegar
- ½ cup good quality extra virgin olive oil
- ½ teaspoon salt
- Lettuce leaves and tortilla chips for garnish

Marinate cooked shrimp for one hour in lime juice. Pour off juice and discard. Add remaining ingredients to shrimp and toss lightly. Serve in compote dishes or water goblets. Garnish each serving with a lettuce leaf, cilantro leaves, and freshly fried tortilla chips. Serves eight.

Above: Pieces of tortilla, cut into "J" shapes (for Justine) with cookie cutters, were fried for dipping in the Mexican Shrimp and Avocado Cocktail. "Imperial" footed bowl, $36, and water glass, $36; Vietri (vietri.com). "Hampton Court" dinner plate, $210 and "Avington" charger, $395; William Yeoward Crystal (williamyeowardcrystal.com).

Making occasions festive and unforgettable is what Tanis and Catherine do professionally. Their business, Door Couture, offers a line of sophisticated and easy-to-assemble door decorations. It was inspired by a tradition shared by a group of friends: Whenever they gathered, whatever the event, a unique door decoration would mark the occasion and bid welcome. (Generous with their time and talents, the partners regularly decorate room doors at the Los Angeles Children's Hospital. "The designs signify each child's heritage, community, and dreams," says Catherine.)

Adornments by Door Couture range from elegant birthday decorations to an oversized ruler that marks the first day of kindergarten. "When you decorate your door, you are sharing your story," says Tanis. "It's a forum for creating a neighborhood environment and reaffirming your family traditions." And a way for making one special 15-year-old feel extra special.

Above: Kyra Richardson (left) and Justine invite two of their furry friends to help open a gift trimmed with ribbon and wrapped in orange-and-gold paper from Midori (midoriribbon.com).
Below: Goodies are served on the buffet. The "Oriente Italiano" cups, $85, and saucers, $57, are from Richard Ginori (800/215-1193).

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THE KENO BROTHERS FIND PERIOD PIECES WITHOUT PERIOD PRICES

BY DORIS ATHINEOS
PRODUCED BY LESLIE KENO AND LEIGH KENO

A Federal-style (late 19th century) inlaid mahogany table with a fold-over top and marquetry urn medallion sold for $350 at Sloans & Kenyon auction house in Chevy Chase, Maryland.
Below: An assembled set of six bowback Windsors, circa 1810, went for $1,185 at Skinner auction house in Boston. The nipped-waisted center pair alone is worth $2,200, says Leigh.

PHOTOGRAPHS: PORTRAIT, JOE STANDART; TABLE COURTESY SLOANS & KENYON; CHAIRS COURTESY SKINNER

Like wine, furniture develops character with age. And American and English antiques are not only getting better, they're also becoming more affordable. Designs inspired by the two Toms (Chippendale and Sheraton) and crafted for the gentry more than 200 years ago are now available at general-public prices. "There's never been a better time to buy antiques," says *Antiques Roadshow* expert Leigh Keno.

When age-old mahogany sideboards, slant-front desks, and game tables hit the auction block, bidders don't lift a finger. "Flat screen TVs killed the market for armoires," notes a New York auction-house expert. "Some forms have fallen out of favor," concurs Leigh, pointing out that slant-front desks can't accommodate computers. "There's also a shift in taste," he adds. (The twin pillars of the antiques world, the brothers also collect mid-century modern furniture and limited-edition designs.) ➤

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Left: "They look almost modern," says Leigh of these late-18th-century Chippendale cherrywood pierced serpentine slatback chairs that sold for $651 at Skinner's. "What they need is a new upholstery job and fabric. They're perfect for around the breakfast table." **Below:** A shapely Chippendale mahogany slant-front desk, which Skinner experts attribute to Bostonian John Cogswell (about 1769–1818), went for $6,517.

PHOTOGRAPHS: COURTESY SKINNER

Antiques addicts rejoice—it's a buyers market.

A lovely Chester County cherry candlestand with a dish top, made some 200 years ago, just went for $474 at Skinner auction house in Boston. (Leigh admired details like the little "tongue" on each knee.) A glorious, grainy mahogany sideboard on delicate brass-cast feet sold for $1,900 at Doyle New York last year. "The feet alone are worth a couple thousand," says Leigh. A set of four 200-year-old–plus Chippendale cherry side chairs with wavy backs recently sold for $651 at Skinner.

"Buyers on a budget can afford originals," notes Leslie Keno, a senior vice president at Sotheby's, where pedigree pieces can still bring seven figures. (A Queen Anne walnut footstool sold for $5.2 million last September.)

Like black-and-white photography and vintage cars, antiques are an acquired taste, but connoisseurs see value in classic ➤

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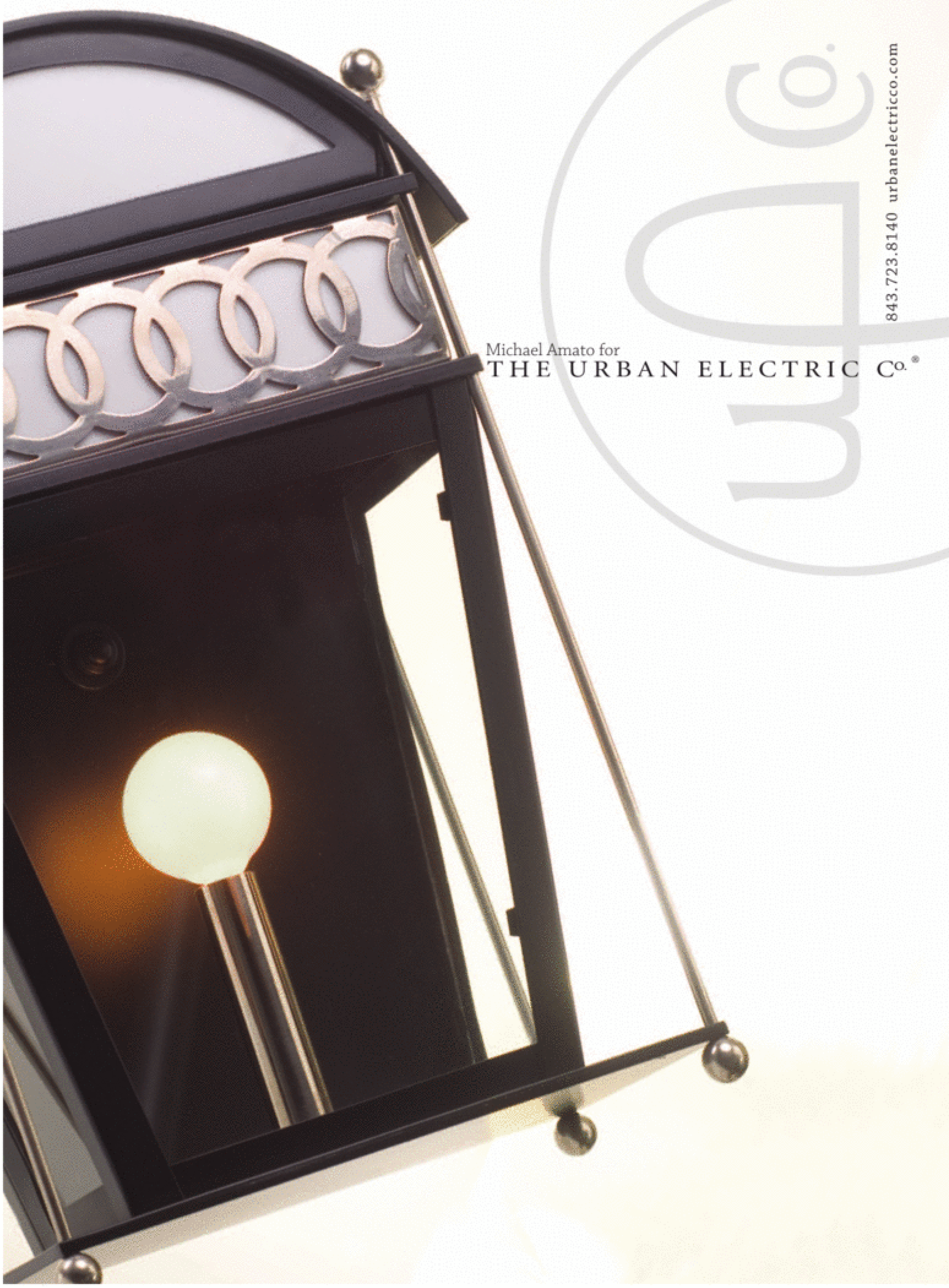
Fine Colonial American chairs can be found for less than copies made last week.
—LEIGH KENO

An early-19th-century cherry candlestand with stylish details—dished top, vase-and-reel shaft, cabriole legs—sold for $474 at Skinner's.



design and crackerjack craftsmanship. "The trick is not to load a room with only antiques," notes Leigh. "But you don't want a period room of mid-century modern either. You want well-designed furniture from all periods. Mix it up." In Leigh's townhouse, painted Windsor chairs surround a groovy glass-topped table by atomic-age designer Vladimir Kagan.

It helps to know that the country's leading collection of Americana was assembled when the economy was on the ropes and "made in America" held little cachet. Like value investor Warren Buffett, Henry Francis du Pont understood that the best time to buy was when others were not. Ahead of the curve, in the 1920s, Du Pont saw beauty in New York sideboards and Philadelphia highboys before books and curators pointed the way. Winterthur, the museum he went on to found, confirms his prescient vision—great design is worth preserving. ■

A classical mahogany sideboard, circa 1825–50, sold for $1,900 at Doyle New York last year.

PHOTOGRAPH: COURTESY DOYLE

green space

BY AMY ELBERT PHOTOGRAPHY BY KEITH SCOTT MORTON

waxing poetic

SAVOR GRACIOUS DINING WITH A **DASH OF ECO-ELEGANCE**

Who knew glam could be so green? Dining room walls burnished to a luminous patina were created with recycled crushed marble, water, and beeswax. "Using green materials doesn't mean you need to sacrifice either glamour or elegance," says Marshall Watson, a New York City designer who created this room in a Summit, New Jersey, showhouse. ➤

1 an all-wool rug with a linen border grounds the room and muffles dining chatter and clatter. An existing wood floor was decorated with a stencil border and sealed with an eco-safe water-based finish.

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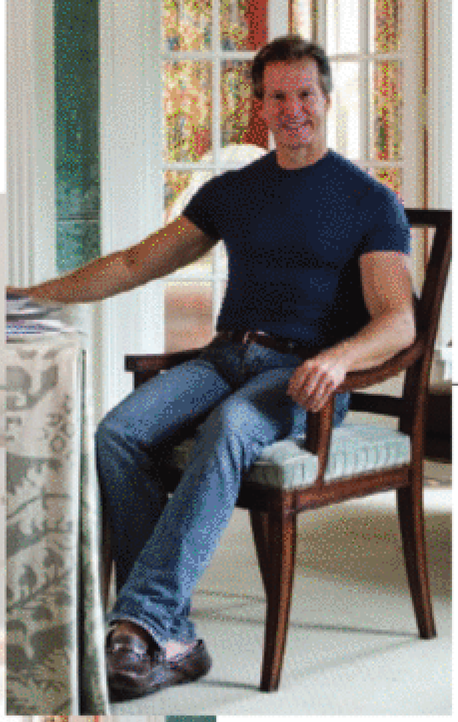
2 marble mosaic tiles on the fireplace surround are natural, recyclable materials. The fabric embellishment beneath the mantel repeats the scallop of the window valances.



3 mixing old with new creates a gracious table and is an excellent way to recycle. Designer Marshall Watson, *above,* combines his old china, silver, and wooden urns with new crystal and a damask tablecloth.

"These walls are about as glamorous and elegant as you can get."

Aiding Watson's endeavors was New Jersey artist Judy Mulligan, who decorated the Prussian green plaster walls with an ornate ivory-tinted paisley motif. The stencil was inspired by the neoclassical designs of early-19th-century German architect Karl Friedrich Schinkel, Watson says. A finish coat of tinted natural beeswax was applied and then burnished to a high luster with rottenstone (decomposed limestone used for polishing).

The 1908 neoclassic house is rich with architectural detailing, the designer says, adding, "When we see good architecture, we don't cover it up; we amplify it." The room's existing wood fireplace mantel and trim, the paneled wainscoting, decorative moldings, and door and window trims were painted ivory to accent the green-blue walls. Original hardwood floors were stenciled with a chocolate-colored border, then protected with a water-based, non-toxic finish.

A wool rug with a natural linen border provides a soft backdrop to the room. "I wanted a simple platform to showcase the beautiful lines of the furniture," Watson says. "I don't think every surface needs to be ornamented."

Chairs and two commodes in the room are from Watson's new neoclassic furniture collection for Edward Ferrell + Lewis Mittman. The furniture's clean, refined lines were inspired by Italian neoclassic designs from the 1830s, he explains. The wood is walnut, and the dining chairs feature padded diamond-shaped backs framed in ebony and trimmed with nailheads. "The nailheads are a wonderful jewel-like accessory, like giving the chair a string of pearls," notes Watson.

Chair cushions are made with down and horsehair (from horse tails, so no animal is harmed). Fabric coverings are from Schumacher.

Double-layered, floor-length silk draperies tied back with hefty cotton-silk tassels accentuate the height of the tall windows. "They're tied back rather low," Watson says. "It's a low-waisted French style that gives a nice, elongated line."

The room's chocolate, blue-green, and silver color scheme shimmers under the sparkle of a crystal chandelier, a replica of one hanging in the White House. Cut- and mercury-glass table lamps from the 1940s and '50s add more glimmer and glamour.

Silver-metallic accents are ideal in a dining room, according to Watson, because silver is typically used and displayed in the room. While the silver and crystal accents are dressy, ➤

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4 **Venetian plaster** made with ground marble and water was sealed with beeswax and polished to a warm sheen. "The walls establish the mood of the room," says the designer.

5 **low-VOC paint** was used for the crown moldings, paneling, and trims. Reduced Volatile Organic Compounds means fewer harmful chemicals escape into the environment (ralphlaurenhome.com).

"brown brings things down to earth, and the chocolate brown also brings a gentlemanly quality to the room."

Watson draped the table with a rich damask fabric in a large-scale Mayan-influenced pattern. "Dining rooms can get so leggy with the chairs around the table," he says. "This treatment showcases the beautiful fabric and the profile of the chairs. Dining rooms can be noisy, too, and the fabric treatment helps to quiet the room."

Fabric affixed to a scalloped board backing was attached at the top of the marble mosaic fireplace surround, repeating the valance treatment at the windows. "The fireplace facing was too tall," Watson explains. "The distance between the top of the fire box and the bottom of the mantel was unwieldy and awkward, so we corrected the design." The fireplace valance also has a historical reference; valances were frequently hung from mantels in Edwardian-era homes to keep smoke from filtering into the houses.

Most of the tableware and accessories are antiques and family treasures, "another form of recycling," Watson stresses. "Using things you own rather than buying new, is always green."

Watson designed the dining room in the Twin Maples Centennial Showhouse as part of a fund-raiser for the preservation and renovation of the house and to benefit the Cancer Center at Overlook Hospital in Summit.

For more information, see sources on page 132

If you're upgrading to a new plasma or LCD television, consider recycling old TVs rather than dumping them in a landfill. Conventional televisions operate on cathode-ray technology and contain several pounds of lead, a metal known to threaten human health. A growing number of state governments are offering electronic recycling, with designated sites or collection days. If there are no government programs in your area, check the Membership Directory at the Institute of Scrap Recycling Industries site (isri.org) to see if there is a business near you. Be prepared to pay a minimal fee ($6–$10) to recycle your TV. (Sorry, but most recyclers still face challenges and costs when responsibly reusing lead.) Recently, several electronic manufacturers and retailers agreed to take back used equipment. Check company Web sites or ask store sales staff when buying a new TV.

For more electronic recycling tips and information, go to the national Environmental Protection Agency Web site, epa.gov/epawaste/conserve/materials/ecycling.

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cooking school

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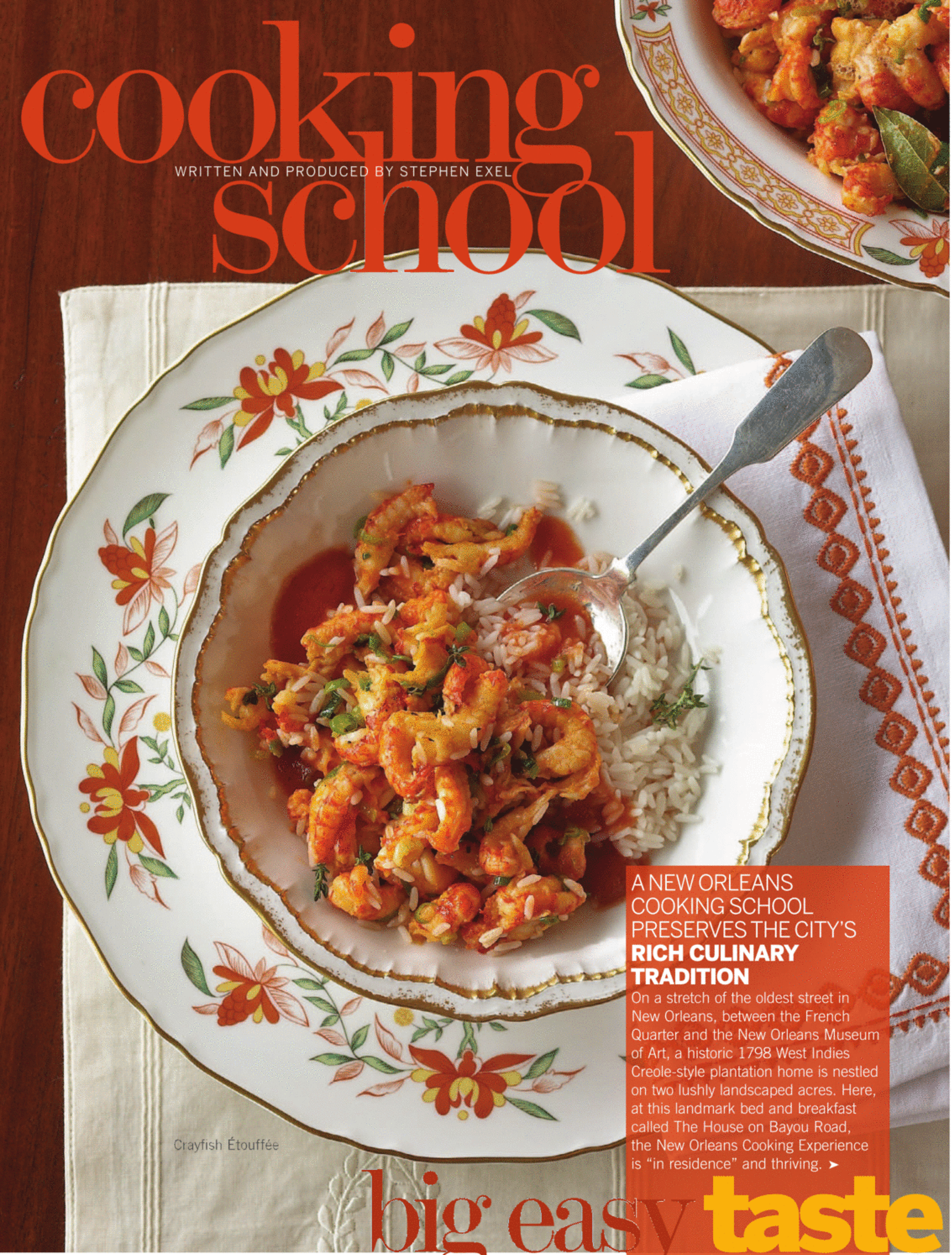

Crayfish Étouffée

A NEW ORLEANS COOKING SCHOOL PRESERVES THE CITY'S **RICH CULINARY TRADITION**

On a stretch of the oldest street in New Orleans, between the French Quarter and the New Orleans Museum of Art, a historic 1798 West Indies Creole-style plantation home is nestled on two lushly landscaped acres. Here, at this landmark bed and breakfast called The House on Bayou Road, the New Orleans Cooking Experience is "in residence" and thriving. ➤

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PHOTOGRAPH: PETER KRUMHARDT

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Classes are taught by Chefs Frank Brigtsen (top left) and Poppy Tooker (above).

PHOTOGRAPHS: FRANK'S CLASS, JOHN BAROUSSE; POPPY'S CLASS, COURTESY OF NOCE; CALAS, PETER KRUMHARDT

Judy Jurisich opened the school in April 2004. Her vision: a cooking school that "gives visitors a sense of authentic New Orleans culture. We wanted to offer a peek behind the curtains, to show the how *and* the why of Cajun and Creole cooking."

She approached the plantation owners about using their facility and introduced herself to two New Orleans culinary stars, Poppy Tooker and Frank Brigtsen (who both now lead classes along with two other teachers), to seek guidance on curriculum.

A year and a half after the school opened, Hurricane Katrina did its horrific damage. The House on Bayou Road, thankfully, escaped destruction. But as restaurants and bakeries disappeared, Judy's vision became a mission: to help preserve what was in danger of being lost—the complex, refined Creole food traditions and those of its indigenous twin, the simpler, spicier Cajun cooking.

"We were able to reopen four months after Katrina. That allowed us to provide a little R&R for residents who couldn't get familiar comfort foods, such as rice and beans. We had amazing experiences with volunteers, some touching moments. Everyone was determined to get things back on track," Judy explains.

Today the student mix is half visitors and half food-proud locals reconnecting with their history. Classes are held Thursdays through Saturdays and offered as single sessions or weekend packages. Small, relaxed, and intimate, they are taught, demonstration-style, around the prep island in the warm, cluttered main- ➤

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"Belle Calas! Tout Chaud!" ("Beautiful calas! Very hot!") rang through New Orleans streets for many years as street vendors hawked their wares. One of the food traditions that slaves brought from Africa, these fried rice cakes (and their vendors) all but disappeared after World War II. Prior to the Louisiana Purchase, slaves earned money selling calas on their days off. If a slave asked for freedom, it had to be granted if he had the asked-for price on hand, often the savings from these sales. Through her work with the New Orleans Slow Food chapter, Poppy Tooker has rescued these dainty historical treats from obscurity.

Savory Calas

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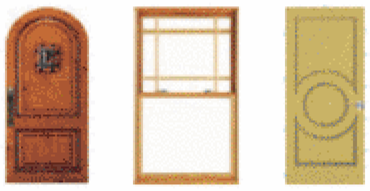

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shellfish know-how

According to Poppy, "seafood is the linchpin of Creole culture." This bounty is nourished at New Orleans' back door, where Mississippi River freshwater mingles with salt water from the Gulf of Mexico. Seafood has been sold at the French Market nearly every day since the early 1700s.

shrimp

Purchase wild-caught, fresh, head-on shrimp that are white or brown in color. Look for clearness and translucence; fresh shrimp should be shiny.

crayfish

Peak season is February-March. Look for big crayfish with bright red medium-hard shells.

oysters

Make sure shells are tightly closed; discard any with open shells. Keep oysters cold; on ice but not *in* ice—water can seep into the shells and kill the oyster.

blue crabs

Female crabs (look for "painted fingertips") are fatter, juicier, and sweeter. Choose by weight—crabs should be heavy for their size. Live crabs are best.

house kitchen, followed by a tour and a meal in the garden or dining room.

Frank teaches every Thursday night. The gentlemanly chef and owner of the award-winning Brigtsen's Restaurant did his tutelage under the masters—the venerable Brennan family of the famous Commander's Palace and the legendary Paul Prudhomme at K-Paul's Louisiana Kitchen, where Frank became executive chef prior to opening his own restaurant.

Poppy and two other chefs rotate classes the remaining days. "The food diva of New Orleans," Poppy studied with cooking guru Madeleine Kamman. Poppy exudes wit and energy, and possesses an endless knowledge of New Orleans food history. She founded the New Orleans Slow Food chapter and has worked to save such traditional foods as Creole cream cheese from disappearing.

The chefs create their own curriculum, keeping seasonality at the top of the list, although each class includes at least one dish that involves making a brown roux, the flour-and-butter building block of many Creole dishes.

"Creole is the original fusion food," Frank explains. "It has French, African, Spanish, and Caribbean influences that are hundreds of years old. It's what we call 'city food,' and it is a seafood-based cuisine. Cajun is 'country food' and is pork- and chicken-based. It didn't originally use a roux—the Acadian settlers didn't have access to flour. But this changed over time."

Recent classes have featured Poppy's Crayfish Étouffée and Savory Calas, and Frank's Oysters Bienville. The rich étouffée is full of fresh seafood flavor—crayfish are at their peak February ➤

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Chef Frank visits with students enjoying the rewards of their study.

through March. Students learn to make it Cajun-style, without a roux base but with lots of spice from cayenne and black peppers, thyme, garlic, and bay leaf.

Calas, deep-fried rice cakes, are made in savory and sweet varieties. It's their texture both chefs tout—crunchy on the outside, creamy on the inside. Blended with shrimp, crabmeat, or spicy tasso (lean cured pork), they're wonderful topped with rémoulade and paired with a glass of sherry for cocktail hour. Sweet calas are a delightful accompaniment to the city's strong, chicory-laced coffee.

Oysters Bienville, named for Sieur de Bienville, the founder of New Orleans, have a rich, velvety taste due to those mainstays of New Orleans cooking—celery, onion, and bell pepper. "When the French tried to re-create the foundation of their cooking here—the combination of celery, onion, and carrots—they had to substitute bell pepper for carrots, which could not grow in marshlands," Frank explains.

Judy has aptly named her school an "experience." Frank sums up, "When I teach, I get to share through food, which is so much a part of our way of life. We are proud to be ambassadors for our city, not to teach just recipes but to teach culture. We restore people's spirits. That's powerful stuff."

CRAYFISH ÉTOUFFÉE

- 2 pounds fresh or frozen crayfish tails, peeled and cooked
- 1 cup butter (2 sticks)
- 1 clove garlic, minced
- 2 bay leaves
- 1 teaspoon dried thyme, crushed
- ½ teaspoon salt
- ¼ teaspoon *each* cayenne pepper and ground black pepper
- 1 tablespoon tomato paste
- 1 cup thinly sliced green onions
- Bottled hot sauce
- Salt, cayenne pepper, and ground black pepper to taste
- 4½ cups hot cooked rice

Thaw crayfish, if frozen. Remove crayfish from bags; set aside. Add 1 tablespoon water to each bag; seal and shake. Reserve water from bags. In skillet melt butter over medium heat. Add garlic, bay leaves, thyme, ½ teaspoon salt, and ¼ teaspoon *each* cayenne pepper and black pepper. Cook and stir 1 minute. Whisk in tomato paste and flavored water from bags. Add green onion; cook about 1 minute or until just wilted. Stir in crayfish. Simmer, covered, 5 minutes or until heated through. Season to taste with hot sauce and additional salt, cayenne pepper, and ground black pepper. Serve over hot cooked rice.

details: Classes at the New Orleans Cooking Experience begin at $150 for a single session. Accommodations at the House on Bayou Road are not included; there is a discount rate for students. For classes, schedules, chef biographies, and other details, visit neworleanscookingexperience.com.

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WRITTEN AND PRODUCED BY KRISSA ROSSBUND PHOTOGRAPHY BY JULIAN WASS

spectrum *of* change

DISCOVER A DESIGNER'S WHIRLWIND OF **COLORFUL TRANSFORMATION**

When Manhattan interior designer Jennifer Flanders decides to make a change, she moves at a chop-chop pace and with a spectacular plan. Mid-winter last year, the newly single Jennifer found an Upper East Side apartment that she shares with her daughters Emma, 9, and Allie, 6. Within six weeks of signing the lease, Jennifer had chosen a dynamic color palette and picked an array of vintage and antique furnishings. She quickly transformed the apartment into a haven where she could feel inspired to start her new life. That was February.

A business change seemed inevitable. She and two friends—tabletop designer Charlie Akwa and custom upholsterer Johanna Santos—discussed showcasing their work together. The three decided to consolidate their businesses under one roof in a Manhattan townhouse. The one-stop design destination, Ensemble Designs, opened in December. While each woman still owns her individual business, as a group they offer different design aspects for home and entertaining—and happily collaborate when a project calls for it.

It was this same kind of collaboration that provided Jennifer with speedy solutions for her new apartment. Assisted by sister Jordana Kosow (who also works for her), the determined designer coaxed upholsterers and fabricators to complete work on her colorful furniture—including some of Jennifer's own designs—and her window treatments just in time for the February move-in day.

To keep the number of patterns in the living room under control, Jennifer Flanders introduced solid brown velvet on matching sofas that are separated into two seating arrangements. Piped in orange, the sofas are topped with soft cashmere throws and pillows in orange, red, and gold. **Right:** Jennifer and daughters Emma, left, and Allie.

The library/dining room's built-in bookcases pick up a shade of eggplant from the rug and from the crystals of a vintage chandelier. The deep color, also used on a banquette and on the decorative host chairs, accents the pumpkin-colored walls.
Opposite top: Luxurious gold braid highlights newly covered 1940s-era ebonized armchairs.
Bottom: A vintage crystal chandelier glows in the hallway of the Flanders apartment.

COLOR COORDINATED

Designer Jennifer Flanders was not shy about dousing her apartment with strong and dramatic hues. She follows these guidelines when choosing colors for her design work.

- **GO BEYOND TRIED AND TRUE.** Instead of having go-to colors, Jennifer prefers to tackle new color combinations for each project. "Not only does it keep the work interesting, but it allows me to give something unique to each client," she says. She does, however, use one trim color repeatedly—Benjamin Moore's white dove, which, she explains, is neither too bright nor too creamy, just the perfect white.
- **INTRODUCE COLOR SURPRISES.** Trying a new wall color is the easiest way to change the look of a room. But why stop there? Jennifer advises painting the moldings white and suggests painting the inside of bookshelves a contrasting color. That offers opportunities for more interest and drama.
- **THINK BALANCE.** Mix light with dark and large scale with small scale to create a room of ease and comfort. Bold colors and patterns should be evenly distributed throughout a space, not clumped together in one area.

"I wanted to have a home for my daughters that was settled and finished, not half-done," says Jennifer.

The warm and uplifting colors she used throughout the apartment were drawn from the living room and dining room rugs. An orange-and-burgundy flocked wallpaper she initially selected for one of her clients has found a perfect place in Jennifer's foyer, where it provides a dramatic welcome home each day. Because clients often resist bold colors and motifs, she explains, she sometimes uses her own home as a laboratory to test their livability. Another experiment is the placement of a pair of vintage cabinets from the 1940s side by side in the entry. "Placing furniture symmetrically is not an arrangement I would typically execute," says Jennifer. "But it filled the space and also provided double the storage, which was important."

Intense color also saturates the living room. Two separate seating arrangements—one in front of the fireplace, another against the back wall—are enveloped by red walls and are anchored by matching brown velvet sofas. Simple window panels of embroidered silk were fabricated with chunky tassel fringe along the edges.

Designed with multi-functionality in mind, the pumpkin-colored dining room triples as a library (after-school homework), a workspace (late-night projects), *and* a place to dine. Storage in the apartment is minimal, so bookshelves with interiors painted a contrasting shade of eggplant were installed to house books and dinnerware, and introduce an additional vibrant color. "I thought this room would feel more warm and inviting if there was seating beyond the formal dining chairs," says Jennifer, "so I pushed the table against the wall to make room for cozy, comfortable chairs." Vintage armchairs upholstered in textured orange velvet are situated in front of the window.

Right: In a corner of the master bedroom, an armchair designed by Jennifer draws attention with its nailhead decoration.
Left: Sprinkled with shots of turquoise, the girls' bedroom has curvaceous twin headboards.
Below: Jennifer's headboard goes girly, too, with tufting, trim, and pleating details.
Above: Emma and Allie read and relax in their shared bedroom.

The ultra-feminine master bedroom glows in raspberry tempered by a taupe glaze applied in a crosshatch pattern. Jennifer used an antique bed as inspiration for the shaped headboard tufted in hot pink wool. Instead of the expected stark white, the bedroom trim was painted in taupe to add depth and more warmth. Newly constructed armoires faced with mirrors house Jennifer's clothes and accessories.

The bedroom for daughters Emma and Allie was the biggest design challenge. They are used to having separate bedrooms, but in this apartment they will be sharing a room. So Jennifer worked toward a happy compromise in tastes. "I knew they would have conflicting thoughts about what their room should be," Jennifer says. "But in the end, they loved it. They are like me. Offer them a bit of sparkle, and they'll take it."

A silver damask motif on reddish pink walls updates a traditional pattern, and floral window panels complement the wallpaper's oversized pattern. To give each daughter a modicum of privacy, matching storage units with a shared bookcase in between create niches for beds upholstered in a metallic turquoise fabric.

Although Jennifer and her daughters have lived in the apartment not quite a year, it already feels like home. "This was not just about making a pretty home," says Jennifer, "but also about creating an environment where we could be happy, thanks to the support of all who helped me complete it so quickly."

For more information, see sources on page 132

NATURAL LIGHT **BATHES A PALE PALETTE** OF TEXTURAL

BY CANDACE ORD MANROE
PHOTOGRAPHY BY EMILY MINTON-REDFIELD

let there be *light*

NEUTRALS IN A SUNNY ATLANTA LOFT

When it came time to downsize to a home less than half as large as her Atlanta bungalow, Eleanor "Elle" Roper thought like a plant and moved toward the light. "I was drawn to the 20-foot-tall windows," the *Traditional Home* regional editor says of her 1,400-square-foot loft. "Even though it's built like a bowling alley—long and narrow—I couldn't resist all the natural light."

Not wanting to miss a single step in the daily dance of sunshine and shadow, she minimized window treatments. "I used only one narrow panel to soften the wall. The view is like a painting that changes with the seasons. Even in winter, it's lovely," notes Elle, who studied photography and sees the world through the lens.

Less lovely, at least from furniture-arranging and palette-planning perspectives, was the open concept characteristic of lofts. Downstairs, Elle's one large space had no room dividers, forcing her to creatively carve out niches for living and dining. "This was the challenge," she says. To augment the linen-covered sofas and daybed, she transformed the dead space under the stairs into an additional sophisticated sitting area with a French-style settee. She also created an intimate dining area and, with great subtlety, distinguished it from the rest of the room by covering its concrete walls with pale-painted wood planks.

"I toyed with painting the dining room walls a different color but concluded it would chop up the space since there is no natural divider," Elle explains. "Because of that, I made the

Left: A new silver-leaf settee covered in a mocha-hued silk draws the eye to a 1920s Russian balalaika and a pair of Marrakesh-style lanterns displayed on a sleek console mounted to the living room's concrete walls. **Above:** A concrete table meant for outdoor use displays art and books on one living room wall. **Right:** Elle's organic style is illustrated by the living room's primitive wood bench. A Lucite table topped with tinted glass "is jewelry." **Below:** A pair of carved Chinese chairs create global impact in the small dining area; an arrangement of black-and-white photographs serves as a focal point. **Preceding pages, left:** In front of her bedroom window, Elle Roper leans on a linen chair where clean lines and a pale hue that contrast with the rougher threads and darker taupe of a raffia pillow to sum up her subtle style. **Right:** A Belgian-style slipcovered chair at the dining table on the left blends with the daybed and keeps the big room looking seamless.

Left: Upstairs, a sitting area in Elle's office overlooks the living space below. An old Swedish daybed mixes with a primitive African footstool, a Lucite pedestal table, a woven basket, and two very different types of rugs—sisal and an old Oushak. "This is a sacred little space," says Elle. "You're still looking out the 20-foot window, so it's like being in a treehouse. It's where I like to curl up and read the paper or do a morning devotional."
Above: A heavy linen-cotten fabric on the daybed's pillows attracted Elle with its Moorish-style pattern.

decision to work with neutrals. For me, they are the most calming colors. Atlanta's become a very busy city, so it's nice to walk into a serene space at the end of the day."

For some, working with a monochromatic palette of neutrals is taxing, demanding extra effort to enrich the mix of materials and curate objects of enough interest to keep boredom at bay. Not so for Elle. Her world travels ensure an ever-growing arsenal of fascinating objets d'art, most of which are highly textural by nature—roughed up, weathered, or wearing flaking, chalky paint. She's made five trips to Africa—on one, she adopted a young orphaned girl, Justina Mweni Nugi, who is now attending college in Nairobi. And "for one shining moment," she adds, she imported furnishings from Europe. As a result, juxtapositions of cultures occur spontaneously throughout the condominium. Downstairs, old wooden tribal war shields from Kenya flank the big windows. A pair of antique French shutters frame the smaller window at the foot of the stairs. The shutters hang just above two of Elle's special treasures—an 18th-century carved Portuguese chest serenely commanded by a large Buddha. All of the pieces—particularly the ones she collected in Africa—flavor the stew. "The artifacts that I hauled back from Africa are very textural and organic, which is important with a neutral palette," Elle notes.

When she says "hauled," she's not engaging in hyperbole. Those tribal war shields by the windows? "Leaving Africa, I first strapped them [and herself] on the back of a donkey. Then

NEUTRAL ZONE

A neutral palette can settle nerves and visually massage overstimulated senses. But is it interesting? Does it project a point of view? Not necessarily. Elle Roper, who harnessed her 10 years of photo styling to begin working as an interior designer this year, offers a trio of her best tips on how to perk up the personality of neutral spaces.

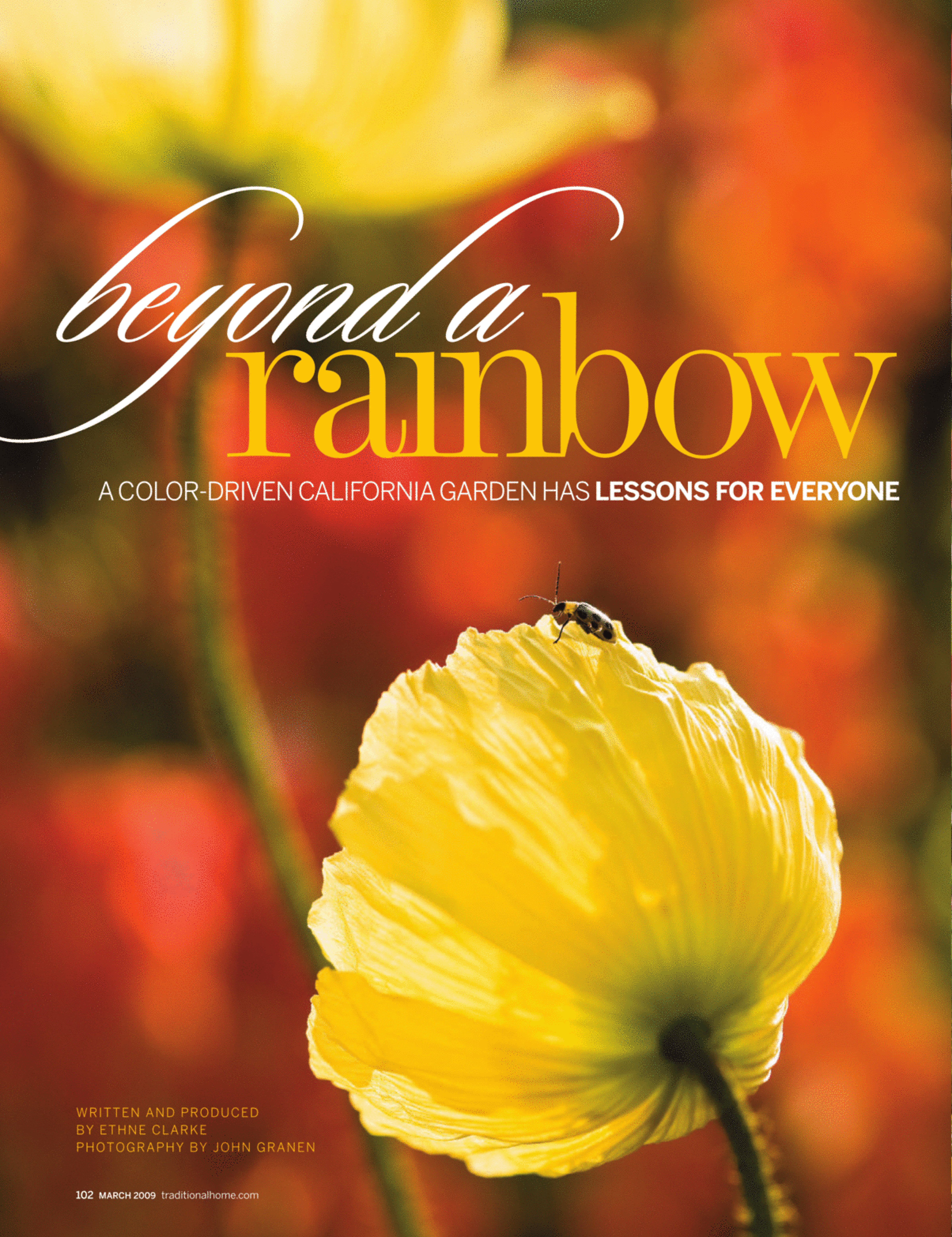
- **GO GLOBAL.** "Artifacts from travels lend a global perspective that is inherently interesting," she says. Often, the objects' textures are extreme, as well, whether it's the fuzzy warmth of a woven rug, the soft folds of a tapestry, or the rough character of an antique chair with chipped paint.
- **THINK TEXTURE.** "Mixing textures is critical in neutral spaces," Elle says. Make a tactile statement on the floor and walls and at the windows. Shutters and tribal war shields add interest to Elle's concrete walls; sisal carpet contrasts with her slick concrete floors.
- **VARY TONES.** "There are a thousand shades of white," Elle says. "Mix them."

I hauled them onto a small boat to cross a river. After that, I loaded them into a two-engine plane. Finally arriving in London, customs officials wanted to charge me for them!" she laments. Still, she would do it all over again. "My motto is, 'If I can't get it into my suitcase, it's going on my back.'"

Elle admires the simplicity of Belgian country design and applied its restraint in her loft. The furniture is clean-lined and tailored. All fabrics are neutral, soothing solids, juiced up by her treasures. "I wanted my collections to have primacy and not be cluttered with a lot of pattern," she explains. "When I came back from Africa, I was determined to try to live more simply, showcasing only those things that were important to me."

For more information, see sources on page 132

Top left: A filigreed Ethiopian cross in Elle's bedroom is the centerpiece of an artful composition of accessories. The old French wooden mirrors are from a Paris flea market. "I like the idea of a collection," Elle notes. The painted wood console adds dimension within a limited space. **Above:** The bedroom soothes with a soft gray silk bedskirt and a mocha-colored silk on the fauteil's seat.



beyond a rainbow

A COLOR-DRIVEN CALIFORNIA GARDEN HAS **LESSONS FOR EVERYONE**

WRITTEN AND PRODUCED
BY ETHNE CLARKE
PHOTOGRAPHY BY JOHN GRANEN

BEFORE

Left: Mary Ellen Guffey tends the garden of her home in a gated Santa Barbara community. She worked with her residents' association, which is committed to open boundaries, and with landscape designer Margie Grace to arrive at a plan for a walled garden that pleased everyone. The construction period **(inset)** demanded a leap of faith, but once the garden was planted, the walls vanished from view. **Right:** Mounds of ruby-red bougainvillea 'Barbara Karst', purple Mexican sage, and blue-green echium flank the dry stream bed that runs under a tiny footbridge linking the garden to its wild setting. **Preceding pages:** Iceland poppies, lavender, and snapdragons in Mary Ellen's garden.

Mary Ellen Guffey has learned never to leave anything to chance, particularly when your garden is small and your dreams are big. From tending window boxes and African violets during her and husband George's graduate-school days to cultivating a small courtyard garden behind their present home in a gated Santa Barbara community, there has been very little she hasn't tried growing, and a lot she has learned in the process.

"After obtaining our degrees and before striking out on our career paths, George said I could choose where we lived," Mary Ellen explains. "He knew I had to have a garden . . . so I chose Southern California."

It was an obvious move for a woman who claims she's not a professional—just a simple gardener with a passion for flowers and color. But after years of maintaining a large hillside garden in Malibu, the couple downsized to a contemporary house in 1994 and immediately faced two challenges: first, how to keep critters from the nearby wild meadow out of the garden (surround it with a low wall), and second, how to convince the residents' association that a walled garden would fit into a setting of lawns, shrubs, and open boundaries.

Mindful of the association's desire to preserve the wide-open appeal of the community's setting in the natural landscape, the Guffeys and landscape designer Margie Grace came up with a scheme for a low-profile enclosure that everyone found acceptable. The critters were excluded, and the garden—spread like a floral carpet within its low walls—segues comfortably into its setting of well-manicured lawns and wild meadow.

Above: Blue pansies, white alyssum, and mauve nemesia weave a floral carpet around the central fountain. Mary Ellen turned the terrace into an outdoor room. From there she can enjoy the distant view of the Pacific Ocean.
Top center: Mary Ellen in her garden.
Left: Every opportunity is taken to use ornamental containers that extend the small garden's planting opportunities. Regular deadheading keeps annuals and roses looking perfect and blooming lavishly. The soft pink tint of the stonework continues the sunny theme.

To learn more about Mary Ellen's planting techniques and about the gorgeous trailing fuchsia that is named for her, visit traditionalhome.com.

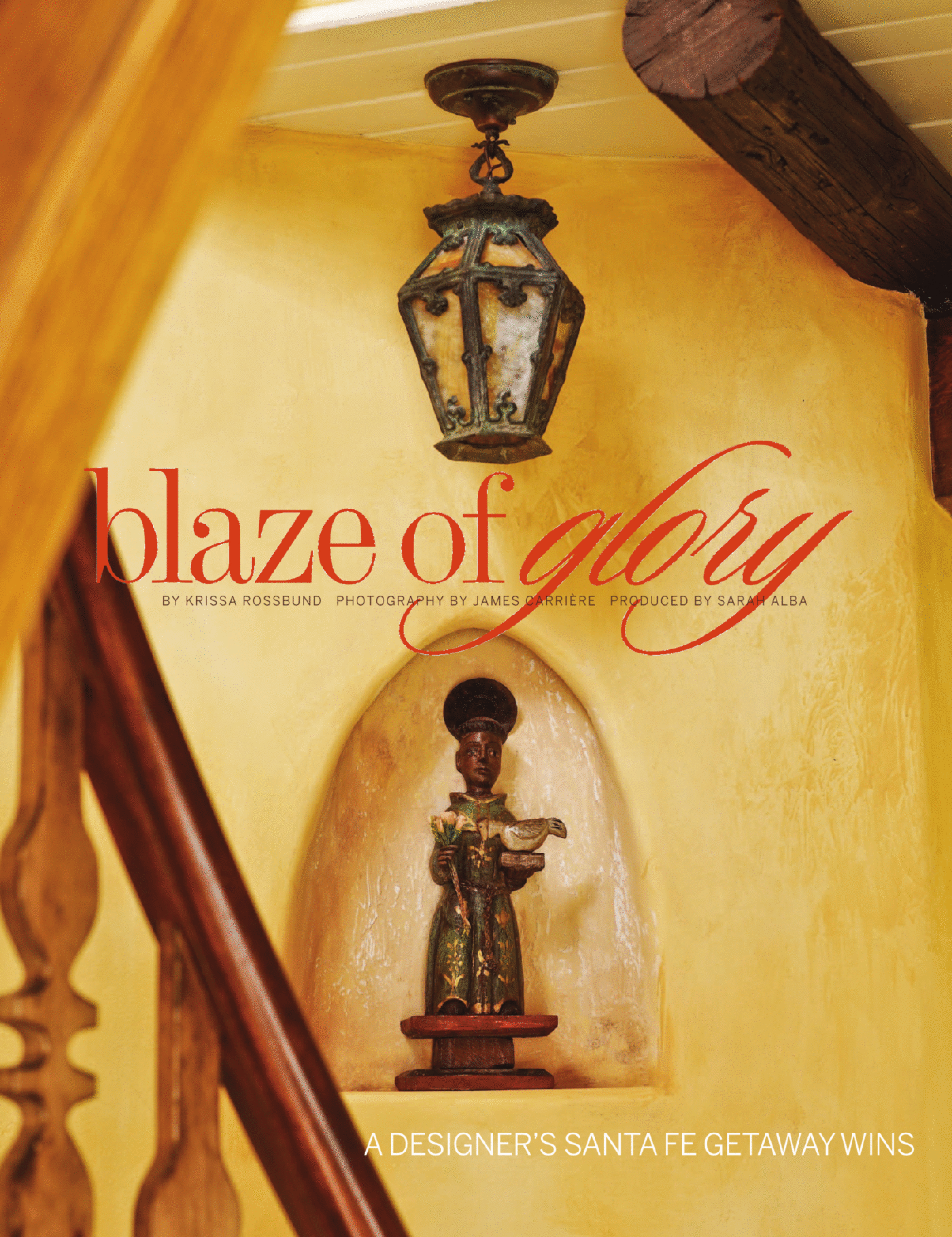
Then came the planting: Grace's plan divided the small courtyard into eight flower beds that Mary Ellen quickly planted with 40 rose bushes and loads of annuals and perennials. Her choices were guided exclusively by her favorite palette, which, she explains, revolves around apricot. "It's my favorite rose color, and 'Brandy', 'Just Joey', and 'Bronze Star' have it to perfection." She expanded her sunny repertoire by adding gold, orange, yellow, coral, and rust tints, and complemented this warm array with masses of purple-, blue-, and lavender-tinted annuals and perennials. The range of perennials she grows is limited; alstroemeria, lavender, rosemary, and bougainvillea make the cut. "I'm reluctant to grow anything that takes precious garden space but blooms for only a limited period," she reasons. "That's why annuals are my first choice—they are easily changed to keep color coming all year round and fill gaps in winter after the roses are pruned."

"Roses are the backbone of the garden," she says. During summer, when they're at their best, she punches up the color with annual rudbeckias, zinnias, and French marigolds, plus blue- and purple-flowered germander and lavender. Alstroemerias with copper, peach, and butter-yellow flowers blend perfectly with the main theme. Then, in winter, Iceland poppies, pansies, nemesia, snapdragons, and alyssum take over.

Mary Ellen, who was once a garden writer for the *Los Angeles Times,* cautions gardeners not to let their schemes dissolve into chaos. "I enjoy controlled exuberance," she says. "But it's especially important to exercise color control in a small garden. Working out a palette and sticking to it makes life so much easier and can prevent expensive mistakes."

Landscape designer: Margie Grace

For more information, see sources on page 132



blaze of *glory*

BY KRISSA ROSSBUND PHOTOGRAPHY BY JAMES CARRIÈRE PRODUCED BY SARAH ALBA

A DESIGNER'S SANTA FE GETAWAY WINS

A GLOWING REVIEW **WITH ITS FIERY PALETTE**

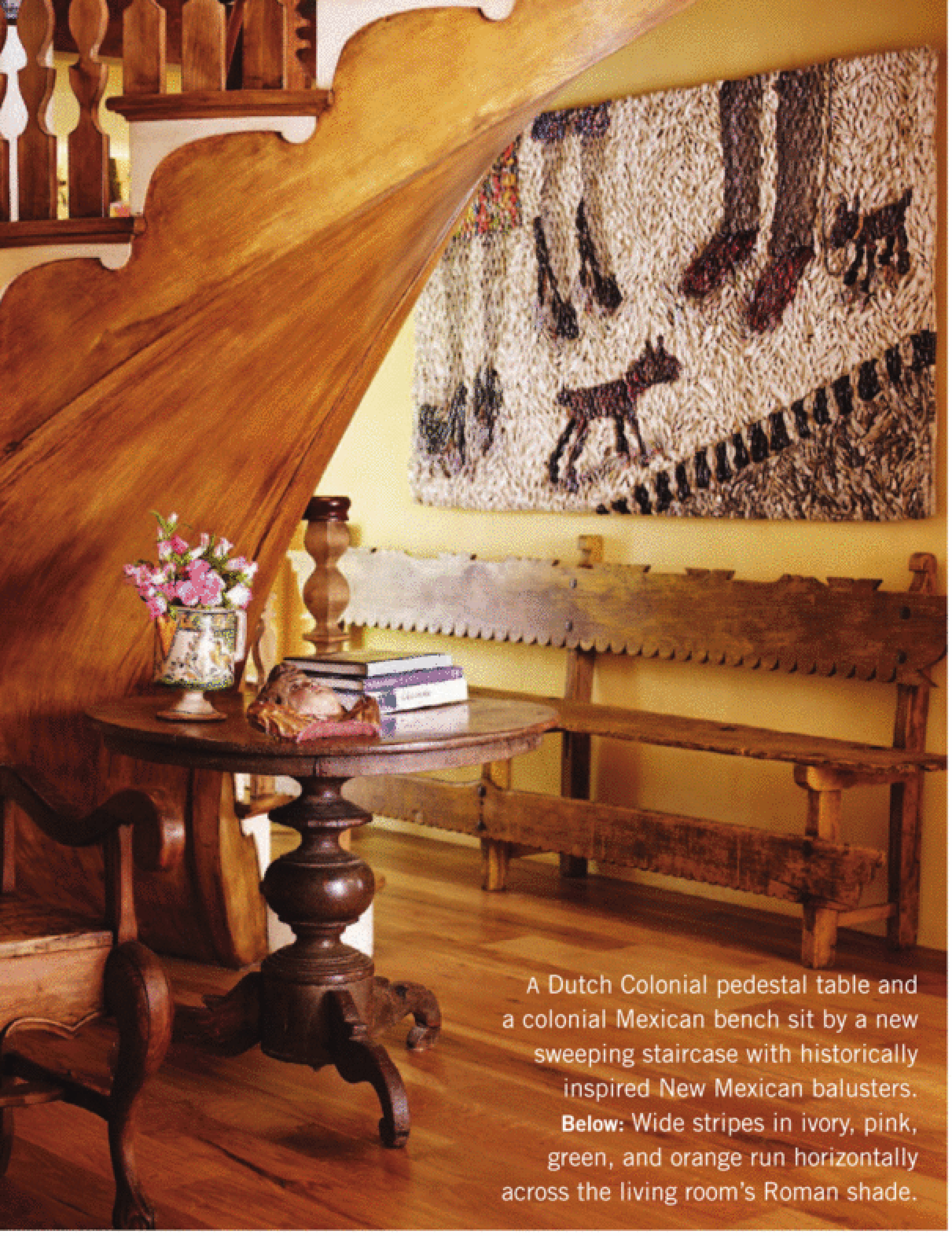
Colorful alterations give the dining room's French antique chairs a playful look. An apple-green English antique chest offers a contrast to the warm color scheme. **Opposite top:** Linda Applewhite sits in one of her favorite chairs, an English wicker antique. **Bottom:** The patio's seating ranges from bright green and red wicker to a curved banquette and a cozy extension of the hearth. All are topped with bright pillows. **Preceding pages, left:** A niche typical of Southwestern homes holds an 18th-century santo. **Right:** French doors connecting the dining room and patio are painted orange, part of Linda's effort to brighten the whole house.

When San Francisco designer Linda Applewhite found a new home in Santa Fe, she used her skills to transform the 1930s adobe-style house into a showcase of thoughtful design, rich with detail, beauty, and a sizzling color scheme. Dubbed "Casita Alegria" (happy little house) by Linda, the home is in harmony with the spirit of New Mexico. It reflects the architectural uniqueness of the region and is intimately connected to the magnificent high-desert landscape.

The key to Linda's Southwest masterpiece is a spectrum of spicy colors that she used to saturate the house with warmth and an overall glow. Subdued variations of red, yellow, and orange dissolve into each other in a pleasing way that makes it difficult to determine where one color stops and another one begins.

"I work with analogous colors, side by side on the color wheel," says Linda. "When the colors are tone on tone, the transition for the eye is easy and tranquil."

Even though the house underwent a complete renovation, including the removal and repositioning of walls, Linda focused most of her attention on the aesthetics that would enhance the architecture. Existing built-in features such as beams, arches,



A Dutch Colonial pedestal table and a colonial Mexican bench sit by a new sweeping staircase with historically inspired New Mexican balusters. **Below:** Wide stripes in ivory, pink, green, and orange run horizontally across the living room's Roman shade.

The kitchen cabinetry was designed to look more like furniture. Case in point: An armoire houses a refrigerator on one side and a washer-dryer unit on the other.

I wanted to use warm, nurturing colors that would celebrate nature.

—HOMEOWNER LINDA APPLEWHITE

niches, moldings, columns, and fireplaces gave the structure personality and interesting details to embellish.

To contrast the wood tones of all of the architectural elements and stretch a sun-kissed radiance throughout the house, a golden color was layered onto freshly stuccoed walls. "I always want to honor the architecture of a house," says Linda. "I wanted this house to mimic the style and flavor of New Mexico.

"In my research, I also discovered scallop details, and I used them everywhere—from the decoration on the furniture to the molding that follows the staircase, to the hood that hangs over the range in the kitchen. The scallop offers a consistent theme from room to room."

In the living room, the fabrics on a trio of French, American, and English armchairs take their color cues of pink, black, and moss green from the rug rolled out onto the wide-planked wood floor. Instead of a typical arrangement anchored by a sofa, the three mismatched chairs form a central unit around a 19th-century English antique table cut to coffee table height.

The kitchen started as a small galley-style space. To make it larger, Linda eliminated a narrow interior hallway and incorporated the space into the kitchen, creating an open and colorful Mexican *cocina*. Cabinets, painted and distressed in gold, apricot, and terra-cotta, were made to look more like furniture than built-ins. An antique English store counter-turned-island gets a bold color boost with a red finish and a new, distressed French zinc top. While all of the other light fixtures in the house are old, the kitchen light fixture, made in Holland, breaks the rules with its playfully dangling spoons and forks.

Although Linda enjoys the time she spends indoors among her vivid surroundings, she needs only to step outside to find tranquility. The natural beauty reminds her of the glorious tones that sparked her color scheme.

"The landscape in Santa Fe is extraordinarily colorful," Linda says. "Brown-and-white interiors with a Colonial West flavor are common in Santa Fe, but I wanted to bring in the warm, nurturing colors of terra-cotta, apricot, and gold that celebrate nature. That's where my design direction comes from. Nature repeats color over and over again, but in different values. Nature doesn't match anything, and neither does my house. There's always a happy surprise."

For more information, see sources on page 132

Opposite: The bed, painted in a cheerful palette of terra-cotta and yellow with green accents, features a whimsical silhouette with star- and heart-shaped cutouts. An antique French chandelier adds a touch of formality to the rustic look of the viga (log beam) ceiling that's typical of the Indian and Spanish architecture of the Southwest. **Above:** A deck off the master bedroom, where colorful outdoor fabric covers casual furniture, offers a relaxing place to enjoy the sunset and other features of the spectacular Santa Fe landscape.

BY SARAH EGGE
PHOTOGRAPHY BY TRIA GIOVAN
PRODUCED BY BETSY HARRIS

young at *heart*

ITS NATURAL SETTING INSPIRES
THIS NEW HOME'S ORGANIC HUES

Designer Suzanne Kasler chose the gauzy blue of a winter sky on walls and chairs in the living room, then warmed up the area with a pale camel rug, table skirt, and sofa. A limestone mantel and carved moldings replicate elements of an English manor house. **Opposite:** Expanses of glass allow light to pour into the room. **Preceding pages:** Aqua and cream with a dusting of metallic finishes give the dining room's neoclassical style a youthful twist. **Children, from left:** Gabrielle, Michael, Kendall, and Gressa Crowley play beneath an old oak tree.

Overgrown with briars, the property had little to recommend it. The original structure had been moved away and a sand and gravel quarry had stripped and shredded the terrain. The vegetation was so dense that walking the land was nearly impossible. But Tom Crowley saw past all that, envisioning a spacious, comfortable home with sweeping views and all the natural play space his six children could ever want. It didn't matter that no one—no one—thought the land was worth owning, much less building a house on.

"They said, 'There's no way you can do this,'" Tom says about friends, fellow real estate professionals, even his wife, Leah, who was content with their home in a nearby neighborhood. "Fortunately, I don't take direction too well," he says, laughing.

You could say Tom has had the last laugh. After purchasing the 60 acres near Indianapolis in 2002, he embarked on a crusade to tame the land—even operating a bulldozer himself on weekends—and build a family-friendly compound with a color palette and design plan informed by nature.

"This was not for the meek-hearted, let me tell you," Tom says. "But I wanted a place where our kids could just be kids." There's a lake full of bass, several centuries-old oaks and maples to climb, a pool, sledding hills, a vegetable garden, and soon, an orchard. That's not even mentioning the amenities of the expansive stone house, including a bunk room for sleepovers and a porch with a fireplace where the family gathers to roast marshmallows and talk about the day. "We are home a lot. We spend a lot of time with each other," Leah says. And that was the point. Tom, who grew up roaming the central Illinois countryside, saw an opportunity to give his children the free-range environment and solid home base he had enjoyed as a child.

Working with an Atlanta-based design team of architectural designer William T. Baker, landscape architect Alec Michaelides, and interior designer Suzanne Kasler, the Crowleys spent two years planning how to turn the vision into a reality. Restoring the landscape was of utmost importance, and the challenge lay in designing a house to complement the property's features.

Baker suggested the English manor vernacular, which would suit the vast grounds without being imposing. He carefully placed all the main living spaces, as well as the master suite, to take in the view of the lake. Michaelides helped site the home around the grand old trees. And, not wanting to compete with what would be outside the walls, Kasler began formulating an interior palette of subtle, organic colors.

At the start of the 20-month construction phase, Tom selected a Tennessee fieldstone to clad the exterior of the house. An uncommon material because of the variety of tones and hues

Next to the kitchen is a family dining area. The twig chandelier, ordered from a catalog, connects the room with the outdoors. **Opposite, from top left:** The bluestone pool surround is just a few steps down from a favorite gathering spot—the fireplace porch, as Leah calls it. In the barrel-vaulted foyer, arched doors are 9 feet tall. A range with a mosaic tile backsplash and mantel-style hood is the kitchen's focal point.

in every batch, it turned out to be an inspired—if tricky—choice. Tom, who visited the site three times a day, and builder Leonard Watson oversaw the placement of the stones. "The pattern is really important," Tom says. "If you don't lay it right, it'll be very pink."

So impressed by the shadings in the stone, Kasler mined its silvery gray, buff, cream, and dusky russet hues to ply inside the house as well. In the living room, she made use of the smoky-blues, accented with bone and golden tan. "I love to use color so that its presence is felt but not dramatic," Kasler says.

Grass cloth wall covering tinted the color of the lake on a clear day sets an elegant mood in the dining room, and Kasler colored the ceiling shimmery gold to create a heightened aura during dinner parties. As the rooms become more casual, the colors intensify. Copper, the color of a worn penny, appears on chenille-upholstered armchairs in the family room. In the space outside the children's rooms, the walls are painted in clarified tones of sky blue, lively coral, and sunshine yellow.

Confident in the color selections she offered for the home, Kasler was building on a 15-year working relationship with Tom from when she used to live in Indianapolis. She knew where his design sensibilities lay: nothing too flashy, nothing too cavernous, nothing too modern. "Tom wanted me to make a house that's timeless, classic, and would get better and better looking as it gets older," she says.

Hushed by layers of luxurious fabrics, the master bedroom is an adult retreat. French doors, softened by wool paisley curtains, open to a balcony overlooking the lake. **Right:** Shining over the master bath, the ceiling is covered in torn pieces of wallpaper flecked with silver leaf. "I wanted the tub to be the bath's central feature," says Leah.

To do that, Kasler started at the front door, which opens to a vaulted hallway leading a short distance to French doors and the vista from the back of the house. It is bisected by a longer hallway that opens up to all the rooms. "Architecturally, the foyer was the key concept for the house," Kasler says. "The rest of the rooms unfold from there." In this space, large rough-cut limestone tiles are solid underfoot, plaster walls have a velvety old-world quality, and carved woodwork harkens to an earlier era. To highlight the foyer's architecture and view, Kasler elected to cast a muted ivory hue from ceiling to floor.

By intention, elegant architecture and decorating camouflage the house's practical hardiness, Leah says. The stone floors and painted woodwork wear well with constant traffic. Several sets of French doors offer immediate access to the yard and are handy during competitive games of tag.

In the kitchen, granite countertops, dual dishwashers, and a commercial-grade sink faucet help Leah serve up snacks and meals for dozens of kids—her own plus visiting friends. A pair of islands hold hors d'oeuvres when adults crowd the kitchen and adjoining family room. "There is truly not a room in this house that we don't use," Leah says.

When they can be persuaded to come indoors, Tom and Leah's children—Kendall, 12; Gabrielle, 11; Michael, 9; and Gressa, 7—hang out with their parents in the spacious kitchen and adjoining family room. Then they head to their bedrooms

Opposite: Paneled walls and antique wood beams mark the casual family room. Armchairs and sofas upholstered in coral- and chocolate-hued chenille fabrics are made for barefoot lounging.
Top: All of the Crowley youngsters use the bunk room as a play space, and it's the hub of activity for sleepovers with friends and cousins. The built-ins were wired to allow for reading lights above each bed.
Above: Tom and Leah Crowley have six children, with (from left) Kendall, Gabrielle, Gressa, and Michael living at home full-time.

Jumbo painted diamonds decorate the space outside the children's bedrooms.

to do homework, or to the communal bunk room to stage "college dormitory" make-believe.

Tom's twin boys, Alex and Lucas, 18, visit frequently to take advantage of the fishing and the parties their dad and Leah often host to watch Indianapolis Colts games. "We have people here all the time. I don't even want to use the word 'entertaining,' " Leah says, "because it's just having friends over."

Being surrounded by family and friends is what Tom pictured. He and the design team tried to foresee the future, planning various indoor and outdoor entertaining venues that would appeal to the kids and their friends as they age, rooms for elderly parents, perhaps, and even a separate suite for returning adult children and grandchildren.

"The hardest part is thinking through what the rest of your life is going to be like," Tom says. "I could never see downsizing. When we get old, we want to live here."

Architectural designer: William T. Baker

Interior designer: Suzanne Kasler

Landscape architect: Alec Michaelides

For more information, see sources on page 132

Information Worth Writing For

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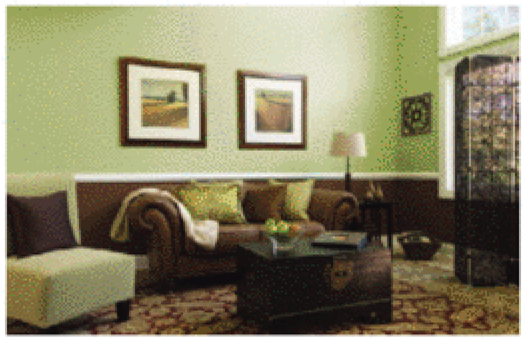

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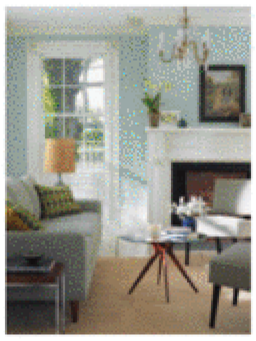

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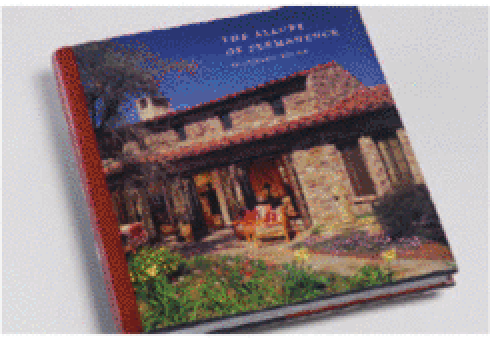

Eldorado Stone is dedicated to perfecting The Most Believable Architectural Stone Veneer in the World™. The new Eldorado Stone book, The Allure of Permanence, is filled with a variety of installations meant to inspire design and showcase the versatility that Eldorado Stone adds to any space. The book can be purchased on the Eldorado Stone Web site for $24.95.

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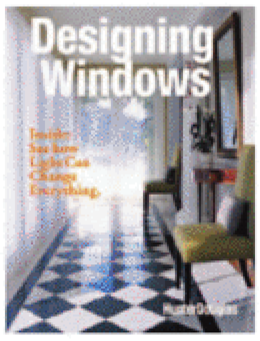

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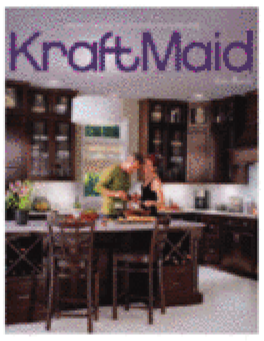

With more than 125 different door styles, nearly 60 different finishes, and hundreds of storage solutions and decorative enhancements, KraftMaid turns inspiration into a kitchen so personalized, it could only belong to you. Let us help you bring your inspiration to life. Free.

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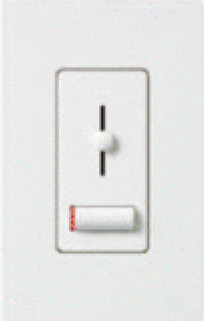

The simple, timeless design of the Lyneo LX Dimmer makes it the perfect accessory for any room of the home. An easy-to-operate push-button turns the light on and off, while a smooth-moving slider adjusts the light to suit any activity. The soft, amber locator light directs the user to the on/off button.

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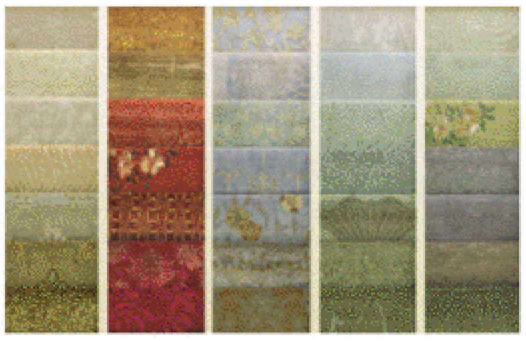

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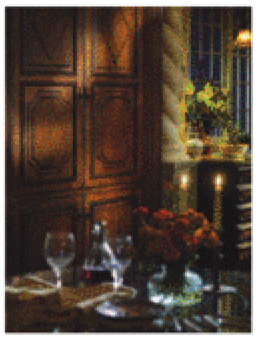

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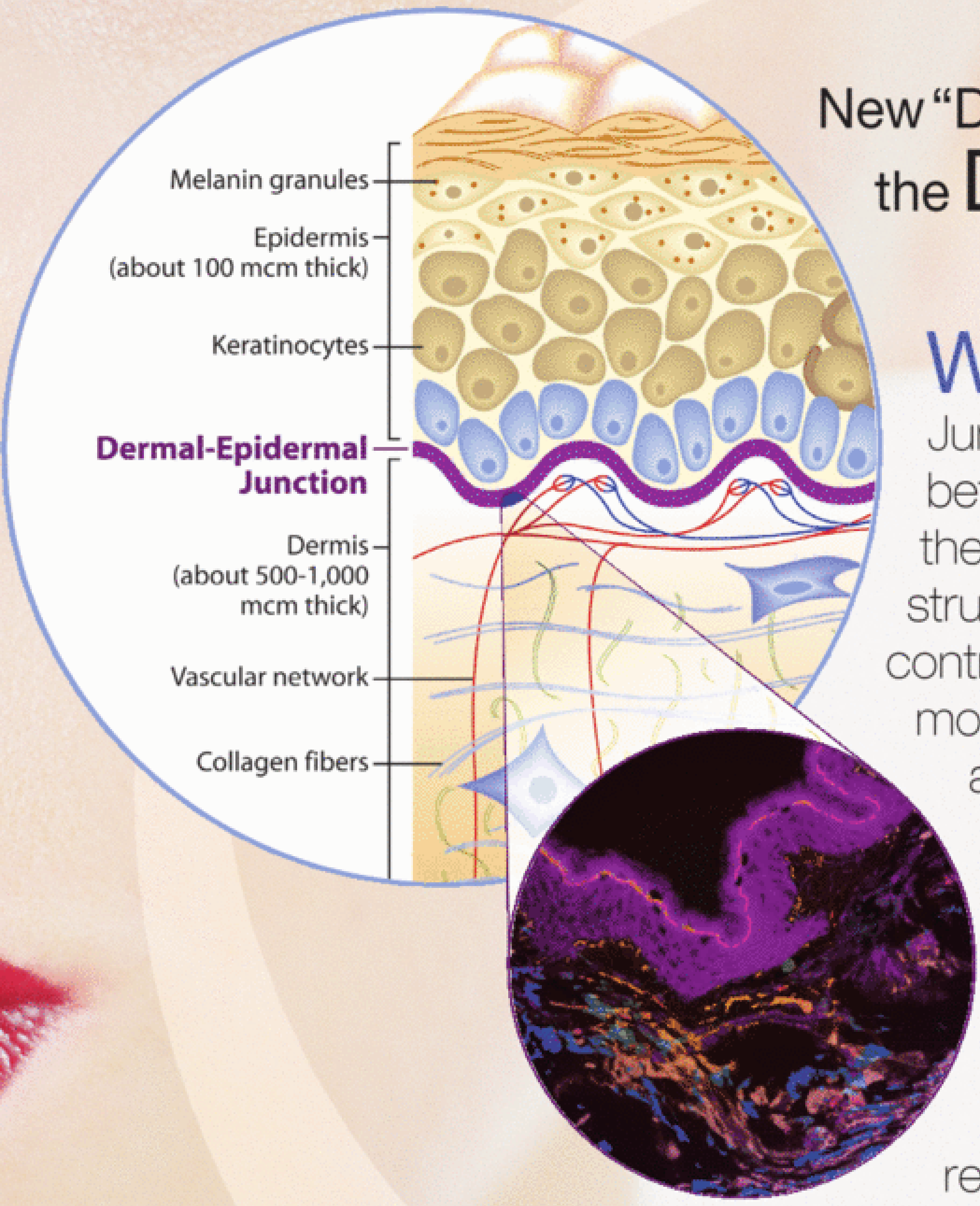
The next skin-care breakthrough



New "Deep Wrinkle" Serums Target the Dermal-Epidermal Junction.

Why? The Dermal-Epidermal Junction (the dynamic interface between connective tissue and the epithelium) governs the structural integrity of the skin and controls the passage of "bridge" molecules between the dermis and the epidermis… reinforcing anchoring structures while binding epidermal cells to the underlying matrix… improving the biomechanical properties of the skin and ultimately promoting skin repair and reducing the appearance of both fine lines and deep, coarse wrinkles.

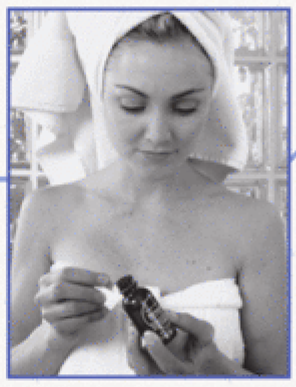
Advertisement

Do you know what causes deep wrinkles?

It's the place where deep wrinkles begin...

a narrow wall of rolling, "wave-like" cells just below the surface of the skin… no more than 100 nanometers thick... and, for more than 30 years, it has been the focus of research dermatologists around the globe.

It's called the Dermal-Epidermal Junction (DEJ)... a complex layer of cells acting as the interface between the epidermis and the dermis, playing a critical role in tissue repair and the soundness of skin architecture. In simple terms, the DEJ controls the structural integrity of your skin… it's the key to reducing the visible effects of deep wrinkles caused by photo-damage and aging.



Identifying the role that the DEJ plays in maintaining skin integrity took decades. Finding a compound that supported primary DEJ function took even longer. It wasn't until 2001 that researchers finally isolated a powerful non-irritating molecular bridge that could actually help strengthen the natural, optimum function of the DEJ.

"Isolating intrinsic support for the Dermal-Epidermal Junction was just the beginning," explains Kerry Pack, Klein-Becker Product Development. "As with so many new discoveries, the most efficient dosage level and delivery mechanism had yet to be defined. Finding a way to deliver that compound to the interior core of the DEJ would take another five years to perfect."

Klein-Becker USA® is proud... very proud... to introduce StriVectin®-HS Hydro-Thermal Deep Wrinkle Serum™... the first and only thermophyllic deep wrinkle serum specifically developed to help strengthen Dermal-Epidermal Junction integrity.

"StriVectin®-HS Hydro-Thermal Deep Wrinkle Serum™ travels directly to the base of deep wrinkles, decompressing the look of sharp, visible creases from the dermal substratum upward and outward to the skin's surface," says Dr. Daniel B. Mowrey, Ph.D, Klein-Becker's Director of Scientific Affairs, "dramatically reducing the appearance of pronounced deep wrinkles, enlarged pores and stubborn surface imperfections."

"To call StriVectin®-HS Hydro-Thermal Deep Wrinkle Serum™ a 'wrinkle cream' is a misnomer," says Dr. Mowrey, "StriVectin Hydro-Thermal Deep Wrinkle Serum is a unique thermophyllic formula specifically developed to enter the core of the DEJ where deep wrinkles begin. New research strongly suggests that as we age, the DEJ 'flattens,' reducing overall surface area, weakening the bond between the dermis and epidermis… thus causing the formation of persistent, deep wrinkles. In other words, reducing the appearance of deep, sharp facial wrinkles is tied directly to fostering the structural integrity of the Dermal-Epidermal Junction."

So What's the Catch?

First, each application takes between 3 to 5 minutes. You apply StriVectin-HS with your fingertips directly to the most pronounced wrinkles at the corners of the eye, between the brow, around the lips and down the nasolabial folds (the deep lines that run from the edge of your nose to the corners of your mouth). Wait one to three (1-3) minutes or until the serum becomes dry and slightly tacky to the touch. You must then soak a clean facecloth in hot (not scalding) water (wring out excess water) and hold it firmly to your face for thirty (30) seconds or until the towel cools. Second, at $153 for a 0.9 ounce bottle (approximately 28 applications), StriVectin-HS Hydro-Thermal Deep Wrinkle Serum is not cheap.

Finally, a bottle of StriVectin-HS Hydro-Thermal Deep Wrinkle Serum is extremely difficult to find. Your best bets in the U.S. are Bloomingdale's, Saks Fifth Avenue, Sephora, Macy's or Lord & Taylor. Worldwide: Harvey Nichols (London), Sephora (Paris, Milan), Douglas (Amsterdam) and Mitsukoshi (Tokyo). Or try Klein-Becker direct at 1-800-405-1192, or online at KleinBecker.com.

StriVectin-HS is backed by Klein-Becker's 100% money-back guarantee. If StriVectin-HS doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.

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Reader's Resource

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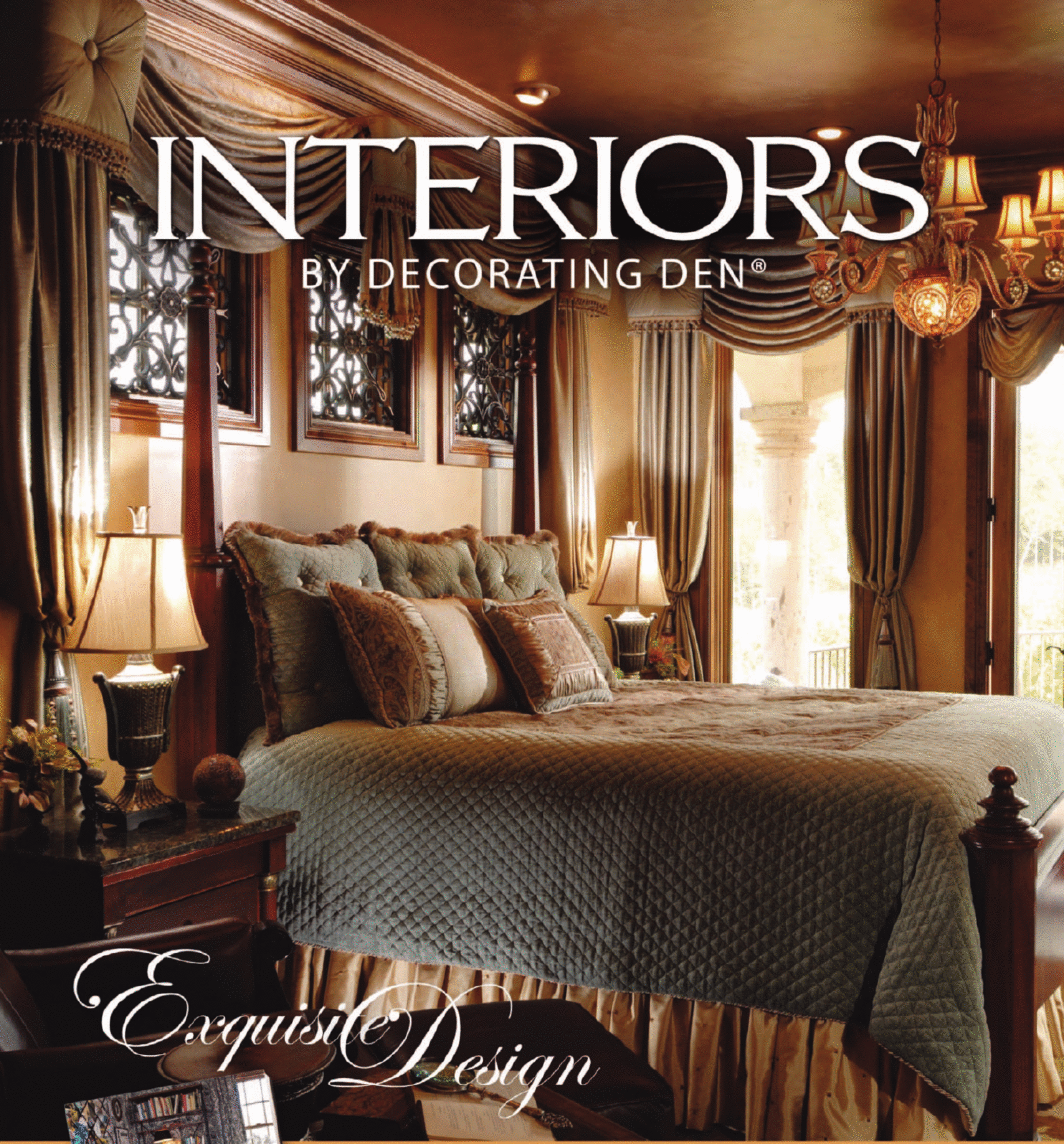
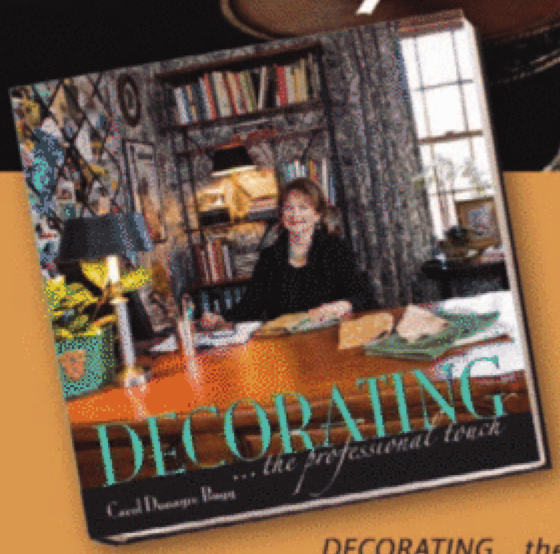
Pages 29—42
MARKETPLACE: BIG TOP STYLE
Color expert: Victoria Stuart Burke, Stuart Creal Studio, 860/350-9449, stuart-crealstudio.com.

Pages 50—60
OCEANS 3 SHOWHOUSE: THE BOLD AND THE BEAUTIFUL
Interior designer: Amanda Nisbet Design Inc., 1326 Madison Ave., Suite 64, New York, NY 10128; 212/860-9133, amandanisbetdesign.com. **Developer:** Distinctive Ventures, LLC, 310 Northern Blvd., Great Neck, NY 11021; 516/482-2155 and sales division, 631/668-3000, distinctiveventures.com. **Builder:** Gentry Construction Co. Inc., 201 Montauk Highway, Suite 7, Westhampton Beach, NY 11978; 631/288-9004, gentryinc.com. **Architect:** ADL III Architecture PC, 24 Woodbine Ave., Suite 1, Northport, NY 11768; 631/754-4450, adl3.com.
Showhouse sponsors: **American Leather,** americanleather.com, trade only. **Belgard Hardscapes,** 800/899-8455, belgard.biz. **Circa Lighting,** 877/762-2323, circalighting.com, trade only. **DCS by Fisher & Paykel,** 888/936-7872, dcsappliances.com. **Fabricut,** 800/999-8200, fabricut.com, trade only. **Henredon,** 800/444-3682, henredon.com. **Hunter Douglas Inc.,** 800/274-2985, hunterdouglas.com. **Jenn-Air,** 800/536-6247, jennair.com. **Just Terraces,** 877/570-4847, justterraces.com. **Kohler Co.,** 800/456-4537, kohler.com. **Lutron Electronics,** 610/282-3800, lutron.com. **Megerian Rugs,** 877/634-3742, megerianrugs.com. **Modern History,** 336/869-9714, modernhistoryhome.com. **Peacock Alley,** 800/810-0708, peacockalley.com. **Ralph Lauren Paint,** 800/379-7656, ralphlaurenpaint.com. **Rocky Mountain Hardware,** 888/788-2013, rockymountainhardware.com. **S. Harris,** 800/999-5600. sharris.com, trade only. **Somerset Bay,** 336/869-9714, somersetbayhome.com. **Summer Classics,** 205/987-3100, summerclassics.com. **Sunbrella,** 336/221-2211, sunbrella.com; outdoorspaces.com. **Tamarian,** 800/854-0538, tamarian.com, trade only. **Trane,** trane.com. **Vervain,** 800/611-8686, vervain.com, trade only. **Wood-Mode Inc.,** 877/635-7500, wood-mode.com.
Showhouse contributors: **Andersen Windows Inc.,** 800/426-4261, andersenwindows.com. **Ann Sacks,** 800/278-8453, annsacks.com. **Broan-NuTone, LLC,** 800/558-1711, broan.com. **Caesarstone Quartz Surfaces,** 877/978-2789, caesarstoneus.com. **Chesney's,** 646/840-0609 and 404/948-1111, chesneys.co.uk.com. **Leiberts Royal Green Appliances,** 914/949-5999, lrgappl.com. **Louis J. Solomon,** 631/232-5300, louisjsolomon.com, trade only. **Ocean Spray Hot Tubs & Saunas,** 631/288-6006, oceanspraypoolsandspas.com. **Phillip Jeffries Ltd.,** 973/575-5414, phillipjeffries.com, trade only. **Ralph Lauren Home,** 888/475-7674, ralphlaurenhome.com. **Sharp Electronics Corp.,** 800/237-4277, sharpusa.com. **Tufenkian Carpets,** 800/432-9917, tufenkiancarpets.com. **Woodwrights Wide Plank Flooring,** 631/727-9691, woodwrightswideplank.com.
Participants: **Alain Saint-Joanis,** alain-saint-joanis.com. Available through The Elegant Egg Cup, 212/288-2660. **Albert Menin Interiors Ltd.,** 212/876-3041. **Barreveld International,** 845/265-6052, barreveld.com. **Blue Tree NYC,** 212/369-2583, bluetreenyc.com. **Calypso Home,** 212/925-6200. **Charlotte Moss,** charlottemoss.com. **Colonial Mills,** 800/343-9339, colonialmills.com. **Demo Custom Cabinets Inc.,** democustom.com. **Downtown Furniture Inc.,** 800/966-7088, downtownfurniturenyc.com. **Duane Modern,** 212/625-8066, duanemodern.com. **Evans & Brown for Koroseal,** 877/926-3667, koroseal.com. **Gracious Home,** 800/338-7809, gracioushome.com. **Home James,** East Hampton, 631/324-2307, homejames-easthampton.com. **John Derian,** 212/677-3917, johnderian.com. **John Koch Antiques,** 212/799-2167, kochantiques.com. **M&J Trimming,** 800/965-8746, mjtrim.com. **MyKnobs.com,** 866/695-6627, myknobs.com. **New Day Woodwork,** 718/275-1721, ext. 221, newdaywoodwork.com. **Odegard Inc.,** 800/670-8836, odegardinc.com, trade only. **PB Teen,** 866/472-4001, pbteen.com. **Perimeters,** 631/324-2848, perimetersforthehome.com. **Romo Fabrics,** 800/338-2783, romofabrics.com, trade only. **Roost,** 415/339-9500, roostco.com, trade only. **Samuel & Sons,** 212/704-8000, samuelandsons.com, trade only. **Skyframe Inc.,** 212/925-7856, skyframeinc.com. **Soicher Marin Gallery,** 310/679-5000, soicher-marin.com. **Steven Harsey Textiles,** 800/776-6999, stevenharsey.com, trade only. **Tapp Francke Photography,** 631/726-0363, franckephotography.com. **Target,** 800/800-8800, target.com. **Textillary,** 213/745-4446, textillary.com. **The Natural Carpet Co.,** 310/664-1420, naturalcarpetcompany.com. **The Urban Electric Co.,** 843/723-8140, urbanelectricco.com, trade only. **Tria Giovan Photography,** triagiovan.com. **Uncommon Goods,** 888/365-0056, uncommongoods.com. **Vermont Castings,** vermontcastings.com.

Throughout—**Windows** (400 Series): Andersen Windows Inc. **Heating and cooling** ("Rinnai" #R851 plus 2532 FFUP): Trane. **Lighting system controls** ("Maestro"): Lutron. **Flooring** (country grade rustic white oak): Woodwrights Wide Plank Flooring. **Bath ventilation** ("Broan In-Line Ventilation Fans" #MP200; "Room Inlets" #DF4; "Remote In-Line Ventilator Dehumidistat" #DH100W): Broan-NuTone LLC.
Pages 50—51. Living room—**Sofa** ("Romney" #H0760C, Upholstered Furniture Collection); **upholstered chairs** ("Kensington" #A6620, Acquisitions Upholstery Collection with silk fabric #99-8008-1): Henredon. **Sofa fabric** ("Darhan"/Almond, color 01): S. Harris. **Trim** on body of sofa ("Jute"): M&J Trimmings. **Jute border** on sofa skirt ("Losange"/Natural #977-33280,91): Samuel & Sons, trade only. **Blue sofa pillow** ("Venue"/Carribean, velvet): Vervain. **Yellow throw pillows** ("Fife"/Lemon #40012-0002): Sunbrella. **Mantel** ("The Alhambra," Contemporary Collection): Chesney's. **Fireplace surround and hearthstone** ("Lagos Blue" #4350) Caesarstone Quartz Surfaces. **Gas fireplace** ("Majestic" UV36RP): Vermont Castings. **Area rug** ("Variations Tempo Rug"/Opal): Tufenkian. **Door and trim paint** ("Picket Fence White"); **ceiling paint** ("Design Studio White"): Ralph Lauren Paint. **Cork console tables** (custom); **white gesso mirrors** (custom): Demo Custom Cabinets Inc. **Drapery and throw pillow** ("Airdrie" print silk); **round bunching tables** in front of sofa; **lumbar pillows and seat cushion on white chair** ("Chip" print); **linen pillow** ("Pommes de Terre"); **rush basket; books; silver seashell; silver fruit** on coffee table; **aqua mercury-glass vases; chrome stool/table; lucite stool** (custom): Amanda Nisbet Design. **Blue fabric** on lucite stools ("Canton Silk"/Teal, by Orient Express): through Steven Harsey Textiles. **Wicker baskets; silver pitchers:** Charlotte Moss. **White chair** in front of mantel: Downtown Furniture Inc. **White oval console table; marble bowl on console table:** Odegard Inc., trade only. **Owl sculpture:** John Derian. **Benches** ("The Paris Stool" #DM1022): Duane Modern. **Bench seats** ("Chip" silk print): Amanda Nisbet Design. **Wood candle holders:** Roost. **Wallpaper** ("Higashi West" #HIA8004, by Omexco): through Romo Fabrics. **Photo** over mantel (*Green Wave Summer 07*): Tria Giovan Photography. **Photograph** (*Haridrava*): Tapp Francke Photography.
Pages 52—53. Dining room—**Table** ("Killington Dining Table" #SB074): Somerset Bay. **Acrylic table top** (custom); **lucite stools** (custom); **white metal chandelier; sconces** (custom, "Alannah"); **glasses; salt cellar:** Amanda Nisbet Design. **Fabric** on lucite stools ("Canton Silk"/Teal, by Orient Express): through Steven Harsey Textiles. **Wood-handled flatware:** Alain Saint-Joanis. **Chargers** (hammered silver): Barreveld. **Footed shell tray:** Charlotte Moss. **White ceramic dinner plates:** designer's collection. **Crystal ball candlesticks** ("Terri Tiny Candlestick" #TOB3160CG): Circa Lighting. **Agate slices** on metal stands: Uncommon Goods. **White fluted bowls; frosted stripe votive:** Roost. **Linen napkins** ("Prosecco"/Taupe #24526-0000): Sunbrella. **Art** (*Stained with Sweet*): Tapp Francke Photography. Kitchen—**Cabinetry** (Door style: Design Group 84, Galleria Recessed; finish, Nordic White): Wood-Mode. **Hardware** ("Siro Designs European Railing Pulls"/Brushed Nickel): MyKnobs.com. **Refrigerator** (Cabinet-Depth French Door Refrigerator, 36-inch, with custom door panels and Euro-style hardware, #JFC2089HTW); **range** (Euro-style Duel Fuel Slide-In Range, 30 inches, in Stainless Steel #JDS8850BDS); **hood** (Pro-Style Hood, 30 inches, in Stainless Steel #JXT9030CDP); **dishwasher** (Euro-Style 2-Rack Steam Clean Dishwasher, 24 inches, in Stainless Steel #JDB1255AWS); **wine cellar** (Under-Counter Beverage Center, 24 inches, in Stainless Steel #JUB248RBRS); **microwave** (Built-In/Countertop Microwave, 23-inch, in Stainless Steel #JMC9158BAS): Jenn-Air. **Main sink** ("Poise" #K-3387-H-NA); **faucet** ("Karbon" #K-6227-VS); **entertainment sink** ("Poise" #K-3391-NA): Kohler. **Backsplash** (Brown Onyx field, 3x6-inch, polished #AS10702-01): Ann Sacks. **Countertops** (Mocha #2370, honed): Caesarstone Quartz Surfaces. **Cutting boards:** John Koch Antiques. **Marble bowls:** Odegard. **Tall glass canister/vase:** Roost. Patio—**Arm chairs** ("Ocean Grande" #39504); **sofa** ("Ocean Grande" #39554); **coffee table** ("Ocean Grande"/Teak #39624): Summer Classics. **Sofa and arm-chair cushions** (custom, "Luminous Dune" #23); **throw pillow** on sofa (custom, "Luminous Spa" #26): Sunbrella for Summer Classics. **Throw** (#SCST TIFF): Sunbrella Throws for Textillary. **Rug** ("Harwood Stripe"/Alpaca, Mushroom, Papyrus): Sunbrella Rugs for Colonial Mills. **Planters** ("Hyperion," blond hardwood with brushed stainless framing and legs): Just Terraces.
Pages 54—55. Lizzie's Room—**Daybed** (custom): Albert Menin Interiors. **Daybed fabric and drapery trim** ("Etched Linen"/Silver Cloud): Isaac Mizrahi for S. Harris. **Navy pillows** ("Topaz"/Navy): Fabricut. **Drapery and lumbar pillow fabric** ("Susannah"): Amanda Nisbet Design. **Taupe pillows** ("Prosecco"/Taupe #24526-0000): Sunbrella. **End tables** ("Modern Metropolis Round End Table" #RL2605-41): Ralph Lauren Home. **Retro phone:** Target. **Hanging light** ("Altamont Hanging Pendant," by Darryl Carter): The Urban Electric Co., trade only. **Gray fur pouf; blue throw; red feather pillow:** Calypso Home. **Long Island map** (custom): Soicher Marin. **Television** (19-inch widescreen high definition LCD TV #LC-19SB25U): Sharp Electronics Corp. **Rug** ("Nona Abaca Rug" in color S2): The Natural Carpet Co. **Wall and trim paint** ("Picket Fence White"); **ceiling paint** ("Design Studio White"): Ralph Lauren Paint. **Desk** ("Highbridge Desk" #RF PRC810): Ralph Lauren Home. **Table lamp** ("Terri Cone Medium Table Lamp" in Crystal #TOB3053CG-NP): Circa Lighting. **Floor lamp** (custom, "Annaleah"); **gold dictionary; books and journals:** Amanda Nisbet Design. **Gold slinky:** Blue Tree NYC. **Silver sunburst mirror:** John Koch Antiques. **Magnifier:** Roost, trade only. **Bulletin board** in nickel frame: Skyframe Inc. **Navy fabric on bulletin board** ("Topaz"/Navy): Fabricut. **Chair** (vintage): Amanda Nisbet Design. **Chair fabric** ("Calypso"/Chartreuse): S. Harris. **Roman shade** ("Alustra Woven Textures"/Cottonwood #RLWT-105, Origins Collection): Hunter Douglas.
B. Happy bathroom—**Wall, tub tile** ("Capriccio Series Field Tile," eased edge in White, 3x6-inch #AS7583-23); **wall molding** ("Capriccio Series Ogee Molding" in white, 2.25x6-inch #AS7583-65); **glass inset** ("Metro Crisp Sunset Glass Field Tile" in Glossy finish, custom, 2x6-inch #AS9970); **tile floor** ("Tap White Field Tile," Matte finish, 11.75x23.5-inch #AS10812-07): Ann Sacks. **Vanity** ("Chalkstripe" #K-2474-F42, 30 inches); **undercounter lavatory** ("Ledges" #K-2838-0); **lavatory faucet** ("Memoirs" #K-454-4V-BN); **toilet bowl** ("Archer" #K-4295-0); **toilet tank** ("Archer" #K-4493-0); **toilet seat** ("Cachet" #K-4636-0); **bath** ("Tea-for-Two Bath" #K-850-0); **bath/shower trim** ("Memoirs" #T461-4V-BN): Kohler. **Vanity countertop** ("Blizzard" #2141): Caesarstone Quartz Surfaces. **Shower-curtain fabric** ("Joe Paisley"); **mirror** (vintage); **monogrammed towels:** Amanda Nisbet Design. **Shower-curtain trim** (Brushed Cotton/ Fuchsia); **backing on artwork** ("Topaz"/Gemstone): Fabricut. **Sconce** ("Lyford Sconce"): The Urban Electric Co., trade only. **Artwork** (custom, *Jingly Janglies*): Soicher Marin. **Bath towels** (Bamboo Collection): Peacock Alley. **Ceiling and trim paint** ("Tackroom White"): Ralph Lauren Paint.
Pages 56—57. Master bedroom—**Headboard** ("Bamboo Headboard" in Worn Black #7441/60): Louis J. Solomon. **Headboard and bed-skirt fabric** ("Tibet"/Silver): S. Harris. **Hanging light; lampshades; drapery and bolster-pillow** ("Positano" print silk/Chartreuse and White); **black patterned pillow; upholstered chair:** Amanda Nisbet Design. **Pillow shams and duvet** ("Sanibel Collection"/Fog): Peacock Alley. **Fabric on chair and trim on bed skirt** ("Radiant Velvet"/Chartreuse): Fabricut. **Green throw/blanket:** Gracious Home. **Carpet** (Kapuas wool/White): The Natural Carpet Co. **Wall paint** ("Atlantic Winter" #TH01); **trim** ("Academy Purple" #VM163): Ralph Lauren Paint. **Prints** (custom, églomise with seaweed): Soicher Marin. **Bedside tables** ("Lyon Tiered ➤





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OCEANS 3: SHOWHOUSE 2008

On November 8, 2008 *Traditional Home* hosted the *Oceans 3: Showhouse 2008* unveiling gala at the Panoramic View Oceanfront Luxury Villas in Montauk, NY. 165 VIP guests toured the three showhouses and enjoyed food from local gourmet restaurants *Harvest* on *Fort Pond* and *East by Northeast*. The villas were open for public tours for two weeks following the unveiling and all proceeds went to benefit the Montauk Playhouse Community Center Foundation. Take an Online Tour of the three villas at www.traditionalhome.com.

Oceans 3: Showhouse Design Teams: (right to left) Amanda Nisbet, Lizzie Bailey, Philip Gorrivan, Cindy Taylor, Arlene Angard, Eric Cohler with Ann Maine, Editor in Chief, *Traditional Home* and Debra Brandt, Publisher, *Traditional Home*

Eric Cohler, Eric Cohler Design and design teammate Arlene Angard, New York School of Interior Design

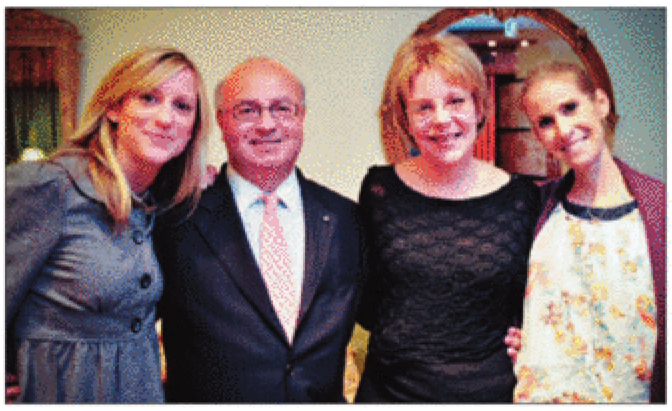
Lane Brooks, Christopher Peacock and Jenny Bradley, *Traditional Home*

Stephen Elrod, Kravet and Katharine Kiel, Eric Cohler Design

Robin Gordon, Duralee and Philip Gorrivan, Philip Gorrivan Design

PIERRE DEUX

On Tuesday, October 28th, *Traditional Home* and Pierre Deux Red Bank celebrated the new store opening and the Posh Pets Designers' Challenge. Senior Design and Markets Editor Sabine Rothman mingled with guests and Sabine's dog, Bernie, wore an exclusive pet design by fashion company Hunter Dixon. Pierre Deux Red Bank supported The Tower of Hope and 10% of shopping proceeds went to the charity.



PIERRE DEUX®

Kimberly Schelpf, *Traditional Home*; Pasquale Menna, Mayor of Red Bank and Judy Annette and Naomi Cooper from Pierre Deux

S. HARRIS / FABRICUT / VERVAIN

Traditional Home partnered with S. Harris/Fabricut/Vervain on October 23rd in their Dallas, Texas showroom to officially launch the Charles Faudree fabric collection for Vervain. Charles Faudree gave an exciting presentation and signed copies of his latest book "Charles Faudree Interiors" while guests enjoyed afternoon tea.

Charles Faudree

FABRICUT

S. Harris

Vervain

Metal Tables" #3033-41-652, Acquisitons Collection): Henredon. **Table lamps** (Square Chunky Stacked Lamp in Quartz #CHA8946Q-NP): Circa Lighting.
Master bathroom—**Chair** ("Bella"); **chair fabric** ("Ultrasuede Ambiance"#862/Pewter, color 5566): American Leather. **Table** ("Giselle Occasional Table" #3030-42-654, Acquisitions Collection): Henredon. **Abaca wall covering** ("Ruad Bubbles, color B/T 1): The Natural Carpet Co. **Wall paint** (custom mix to match bedroom drapery); **ceiling paint** ("Design Studio White"): Ralph Lauren Paint. **Vanity** ("Chalkstripe #K-2490-F42); **undercounter lavatory** ("Ledges" #K-2838-0); **faucet** ("Pinstripe" #K-13132-3A-SN); **toilet bowl** ("Archer" #K-4295-0); **toilet tank** ("Archer" #K-4493-0); **toilet seat** ("Cachet" #K-4636-0); **bath** ("Tea-for-Two" #K-856-AH-0); **bath faucet** ("Pinstripe" #T13140-3A-SN); **handshower** ("Revival" #K-16162-SN): Kohler. **Floor** ("Athens Grey Marble field tile, honed 16x24-inches #AS10906-04); **walls** ("Athens Silver Cream Marble field tiles, offset, honed #V3320); **tub face** ("Athens Silver Cream Marble field tiles, honed, 16x24-inches #AS10905-04): Ann Sacks. **Tub deck and vanity countertop** ("Blizzard" #2141, honed): Caesarstone Quartz Surfaces. **Mirrors** ("Surprise" round Eglomise mirrors in Silver Leaf finish #MH022F01): Modern History. **Bamboo bath linens** in glacier; **candle; towels on chair and table:** Peacock Alley. **Monogrammed towels; vases:** Amanda Nisbet Design. **Sconces** ("Altamont," by Darryl Carter): The Urban Electric Co.
Pages 58—59. B. Happy room—**Wall covering** ("Tiburon Shagreen"/Cobalt #U421-78): Evans & Brown for Koroseal. **Silver-leaf wall covering** on ceiling ("Rome" #GV146): Phillip Jeffries Ltd. **Trim paint** (Marble): Ralph Lauren Paint. **Sofa** ("Tribeca #TRB-SO3-ST); **love seat** with left arm ("Tribeca" #TRB-LVS-LA); **love seat** with right arm ("Tribeca" #TRB-LVS-RA); **fabric on sofa and love seats** ("Ultrasuede Ambiance"#862/Brittany, color #2755, with contrast welt in "Ultrasuede Ambiance" #862/ Wine'N Roses, color #6496): American Leather. **Lumbar cushions** ("Coastal Stripe"/Caribe, color 01): S. Harris. **Roman shade fabric** ("Topaz"/Ocean): Fabricut. **Mirrors** ("Cara" #3032-04-650, with painted white frames, Acquisitions Collection): Henredon. **Carpet** ("Europa Black Sisal"): The Natural Carpet Co. **Area rug** ("Diamond Swirl" in Sapphire): Tamarian. **Silver leather cube:** Calypso Home, 212/925-6200. **Throw pillows** ("Joe Paisley"); **orange throw pillows:** Amanda Nisbet Design. **Black acrylic tray:** Home James, East Hampton.
Powder room—**Console** ("Kathryn" #K-3020-0); **square table legs** ("Kathryn" #K-6861-SN); **undercounter lavatory** (Kathryn" #K-2297-G-0); **lavatory faucet** (Margaux" #K-16232-4-SN): Kohler. **Floor** ("Blue Celeste " field tile, straight-set mosaic, honed, 9/16-inch #AS10047-01); **walls** ("Luxor Grey Limestone Field Tile, offset, honed 1.75x17-inches #AS7835-1); **wall moldings** ("Luxor Grey Limestone Plaza Molding," honed, 2.38x6-inches #AS7835-3; and "Luxor Grey Limestone Box Liner," honed, 9/16x6-inches #AS7835-5 and "Luxor Grey Limestone Plaza Base Trim," honed #AS57835-4): Ann Sacks. **Paint** above tiles ("Palais Royal" #TH12): Ralph Lauren Paint. **Towel:** Peacock Alley. **Chalkboard:** PB Teen. **Assorted framed art**: John Derian. **Sconces** ("Punch Light Fixture," by Michael Amato): The Urban Electric Co. **Black foundry mirror**: Amanda Nisbet Design.
Hall toward powder room—**Wallpaper** ("Higashi West" #HIA8004, by Omexco): through Romo Fabrics, trade only. **Door and trim paint** ("Picket Fence White"): Ralph Lauren Paint.
Page 60. Front entry by turtle—**Rug** (#F2): Megerian Rugs. **Turtle:** Amanda Nisbet Design. Front entry—**Front-door hardware** ("Entry Mortice Lock" finish, White Bronze #G572): Rocky Mountain Hardware.
Master bedroom—**Roman shade** ("Alustra Woven Textures"/Cottonwood #RLWT-105, Origins Collection): Hunter Douglas. Grill—**Grill** (#BGB30-BQR-L); **grill cart** (#CAD30): DCS by Fisher & Paykel.

Pages 74—78
GREEN SPACE: WAXING POETIC
Interior designers: Marshall Watson, Marshall Watson Interiors, 105 W. 72nd St., New York, NY 10023; 212/595-5995 (Twin Maples Showhouse, New Jersey).
Pages 74—78. Living room—**Wall color:** tinted plaster. **Faux finishing on walls, ceiling and floor:** Judy Mulligan Stenciling, 908/672-9032. **Trim paint** ("Architectural Off-White" #UL42): Ralph Lauren Paint: 800/379-7656, ralphlaurenpaint.com. **Dining armchair** ("Noblie"#DC5012-A); **dining side chair** ("Noblie" #DC5012-S); **bergère** ("Dolcetto" #CH5017); **commode** between bergères ("Montebello" #CB5022); **chest** ("Barolo" #CB5021): Marshall Watson for Lewis Mittman, 212/888-5580, ef-lm.com, trade only. **Mirror** over chest ("St. Mark Venetian Mirror" #2244): Lewis Mittman, 212/888-5580, trade only. **Drapery** ("Indochine" #3123177); **drapery border** ("Antique Strié Velvet" #43042); **tape trim** ("Aranna Silk Braid" #B141-3); **window and mantel** ➤

valance ("Townsend Square" #62311); **sheers** ("New Casement" #2611690); **bergère fabric** ("Saree Stripe" #62662); **bolsters** on bergères ("Kiku Silk Velvet" #2644280); **dining-chair seat fabric** ("Trafalgar Velvet Stripe" #62342); **dining-chair back fabric** ("Caruso Velvet" #55220); **tablecloth** ("Tamerlane Damask" #62521): Schumacher, fschumacher.com, trade only. **Tie-backs; cord trim**: Samuel & Sons, 212/704-8000, trade only. **Carpet:** Cove Carpet One, 908/273-0220. **Fire-place surround** ("Bursa Beige" polished marble with pencil liner in "Crema Marfil" marble): Wayne Tile Co., 201/825-8000. **Mercury-glass lamp on commode; glass table lamps:** John Salibello Antiques, 212/838-5767. **Blue-and-white vases:** John Rosselli Antiques, 212/750-0060. **Crystal; flatware:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com.

Pages 89—95
SPECTRUM OF CHANGE

Interior designer: Jennifer Flanders, Jennifer Flanders Inc. Interior Design, 177 E. 70th St., New York, NY 10021; 212/888-2690; jenniferflanders.com.
Pages 89—91. Living room—**Wall paint** ("Drop Dead Gorgeous" #1329); **trim** ("White Dove"): Benjamin Moore, 888/236-6667. **Rug** ("Goa"): Michaelian & Kohlberg, 212/431-9009, michaelian.com. **Drapery** ("Fatale" #15227 827, Aredecora): Zimmer + Rohde, 866/627-6899, zimmer-rohde.com, trade only. **Drapery trim** ("Justine Tassel Fringe" #33452/9500 by Houlès): Brunschwig & Fils, 212/838-7878, trade only. **Sofa fabric** ("Velluto Excelsior" #90641/81): Hines & Co., 800/996-9607, trade only. **Chaise** (Directoire): Adams & Comer Ltd., 914/725-4080, adamsandcomer.com. **Chaise fabric** ("Wild Cheetah"): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Pair of small coffee tables; marble-topped tables** in front of sofa, back wall:: Flessas Design, 212/289-8484. **Bronze nude** on mantel (by Bruce Bennett): Bridges Over Time, 845/778-0544. **Painting behind sofa** (*Pink Garage*, by Barbara Friedman); **art above back sofa** (*Mirror House,* by Allison Gildersleeve): Elizabeth Fiore Art Advisory, 212/929-2224, elizabethfiore.com. **Art above mantel** (by Cathy Daley): Newzones Gallery, 403/266-1987, newzones.com. **Fabric on chairs** opposite sofa, back wall: Brunschwig & Fils, 212/838-7878, trade only.
Pages 92—93. Foyer—**French cabinet:** Ellen Ward Scarborough, 203/329-0100. **Mirror:** Old Town Crossing, 631/283-7740. **Wallpaper** ("Peony Place"#NCW3773/04, Birdcage Walk Collection by Nina Campbell): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Trim paint** ("Bordeaux Red" #1365): Benjamin Moore & Co., 888/236-6667. **Chinese dog:** John Rosselli Antiques, 212/750-0060. Dining room—**Rug** ("Barcelona"): Michaelian & Kohlberg, 212/431-9009. **Drapery** ("Plaisir" #15222 236, Aredecora): Zimmer + Rohde, 866/627-6899, trade only. **Sheers** (#9330-16): Kravet, 888/457-2838, kravet.com, trade only. **Banquette; dining armchairs**: by Jennifer Flanders through Deco by Designers, 888/215-4487, decobydesigners.com. **Banquette fabric** ("Metamorfose"/Prugna #1435/05): Dedar USA Inc., 800/493-2209, dedar-usa.com, trade only. **Dining armchair fabric** ("Cosmopolit" #14060-118): Christian Fischbacher, through Steven Harsey Textiles, 800/776-6999, trade only. **Spoon-back dining chair**; **armchairs**: Lerebours Antiques, 917/749-5866. **Fabric on antique armchairs** ("Salina"/Arancione #I0259001, by Fadini Borghi): Pierre Frey, 212/213-3099, trade only. **Dining table** ("Jansen Table"): Greenwich Antiques, 203/274-5130. **China** on table ("Chelsea Botanicals" by Mottahedeh); **chargers** ("Purple Lace" by Mottahedeh): through The Elegant Egg Cup, 212/288-2660, theeleganteggcup.com. **Chandelier:** Connecticut Antiques Center, 203/355-9335. **Wall, trim paint** ("Vegetable Patch" #062): Benjamin Moore & Co., 888/236-6667.
Pages 94—95. Master bedroom—**Carpet** ("Oscar"/Ivory Linen): Einstein Moomjy, 212/758-0900. **Headboard; chair**: by Jennifer Flanders through Deco By Designers, 888/215-4487. **Headboard, bed-skirt fabric** ("Mallory" #7181/31); **drapery** ("Roselli" #7270/07): Romo Fabrics, 800/338-2783, trade only. **Chair fabric** ("Luxury Velvet"): Beacon Hill, 800/333-3777, beaconhilldesign.com, trade only. **Artwork** (*The Mirror,* by Beatriz Milhazes): Elizabeth Fiore Art Advisory, 212/929-2224. **Decorative wall finish:** Deux Femmes, 203/545-1995. **Bed linens:** Schweitzer Linen, 800/554-6367. **Ceiling fixture:** Connecticut Antiques Center, 203/355-9335. **Wall paint** ("Drop Dead Gorgeous" #1329); **trim paint** ("Great Plains Gold" #1077): Benjamin Moore & Co., 888/236-6667. Girls' bedroom—**Drapery** ("Ismene"/Fuchsia #7192/09): Romo Fabrics, 800/338-2783, trade only. **Headboard, bed-skirt fabric** ("Lin Metallique" #LI 607 49, by Elitis): through Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Desk chair**: by Jennifer Flanders through Deco By Designers, 888/215-4487. **Desk-chair fabrics** ("Valleta"/Kingfisher #1149-34, and "Savini" #7290-34): Romo Fabrics, 800/338-2783, trade only. **Floor pillows:** ABC Carpet & Home, 212/473-3000, abchome.com. **Wall treatment:** Deux Femmes, 203/545-1995. **Desk**: Antique & Artisan Center, 203/327-6022. **Custom painting, desk:** Osmundo Echevarria, 719/707-9610. **Linens:** Schweitzer Linen, 800/554-6367. **Ceiling fixture:** Flessas Design, 212/289-8484, flessasdesign.com. **Art:** Elizabeth Fiore Art Advisory, 212/929-2224. **Wall paint** ("Rosy Blush" #2086-30); **trim** ("White Dove"): Benjamin Moore & Co., 888/236-6667.

Pages 96—101
LET THERE BE LIGHT

Interior designer: Eleanor Roper, Eleanor Roper Interior Style & Design, 404/272-5955.
Pages 96—97. Living room—**Sofa** ("Tuxedo Sofa"); **daybed**; **ottoman** ("Turkish Ottoman"): By Billy Baldwin through Ventry Ltd., 732/872-7300. **Sofa and daybed fabric** ("Borneo" #F4186): Roger Arlington Inc., 212/752-5288, trade only. **Braided rug**: Carter Kay Interiors, 404/261-8119. **Club chair** ("Hearthside Chair" by Bobby McAlpine): Lee Industries, 800/892-7150. **Chair and ottoman fabric** ("Belfast" #NC0611-032); **sofa pillows** (custom, "Venetian Taffeta" #NC0616-025): Nancy Corzine, 212/223-8340, trade only. **Embroidered pillow** (vintage textile): Madeline Weinrib Atelier, 212/473-3000, ext. 780. **Sofa side table** ("Chesterfield Side Table"): Corbin Bronze Ltd., 816/842-0496, corbinbronze.com. **Table lamp** ("Water Drop" by Allan Knight); **lucite table** (Bordeaux" by Allan Knight): Grizzel & Mann, 404/261-5932, trade only. **French iron candlestick:** Formations, 310/659-3062, trade only. **Belgium slipper chair:** Bungalow Classic, 404/351-9120. **Small pillow, slipper chair** (#7577-01): Bergamo Fabrics Inc., 914/665-0800, trade only. **Table** by daybed ("Viceroy Occasional Table"): Corbin Bronze Ltd., 816/842-0496, corbinbronze.com. **Flowers:** Rose Story Farm, 805/566-4885.
Staircase window vignette—**Lamps**: Jeff Littrell Antiques, 404/372-1038. **Belgium slipper chair:** Bungalow Classic, 404/351-9120. **Antique textile:** Madeline Weinrib Atelier, 212/473-3000, ext. 780. **Iron candlesticks:** Formations, 310/659-3062, trade only.
Pages 98—99. Living room under staircase—**Marrakesh lanterns:** Gregorius Pineo Inc., 310/204-0400, trade only. **Balalaika**: Jerry Pair & Assoc., 404/261-6337, trade only. **Iron candlestick:** Formations, 310/659-3062, trade only. **Settee** ("Annecy"): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only.
Living room, books and mirror—**Concrete table:** Kolo Collection, 404/355-1717, kolocollection.com. **Weathered mirror:** Carolyn Malone Interiors, 404/264-9509.**Cross-framed chair; iron candlestick:** Formations, 310/659-3062, trade only. **Lamp**: B.D. Jeffries, 404/231-3004, bdjeffries.com. **Flowers:** Rose Story Farm, 805/566-4885.
Dining room—**Bobbin-leg table**: Jerry Pair & Assoc., 404/261-6337, trade only. **Upholstered dining chairs** ("Hickory Belgium Upholstered Linen"); **chair pillows:** Max & Co., 404/816-3831. **Rug** ("Mandala Chenille"): Madeline Weinrib Atelier, 212/473-3000, ext. 780. **Light fixture**: South of Market, 404/995-9399. **Carved chairs**; **calligraphy brushes; concrete leaf:** Mimi Williams Interiors, 404/355-0995. **Roses:** Rose Story Farm, 805/566-4885. **Horse photo** (*Chateau de Gudanes,* by Dianne Bos); **still life, antique bottles** (by Mary Ruth Moore); **still life, sea shell** (*Private Conversation,* by Mary Ruth Moore): Davis Waldron, 678/539-6116, daviswaldron.com.
Pages 100—101. Reading nook—**Daybed**; **Gustavian chair**: A. Tyner Antiques, 404/367-4484. **Art** (*Tobacco Farm House,* by Melanie Davis): Davis Waldron, 678/539-6116. **Art** (*Amish Ladies on Beach*): Marilyn Suriani Photography, 404/316-8444, surianiphoto.com.
Bedroom—**Drapery** (custom): The Silk Trading Co., 888/745-5302, trade only. **Drapery hardware:** Jason Parsell, Bearhead Designs, 404/323-2042. **Bedding** (custom): Ann Gish through Terra Cottage, 404/350-0330. **Vintage pillow:** Madeline Weinrib Atelier, 212/473-3000, ext. 780. **Lamps:** Gregorius Pineo Inc., 310/204-0400, trade only. **Belgium slipper chair:** Bungalow Classic, 404/351-9120. **Armchair** ("Annecy"): Niermann Weeks, 212/319-7979, trade only.

Pages 102—107
BEYOND A RAINBOW

Landscape architect: Margaret Grace, Grace Design Associates Ltd., 3010 Paseo Tranquillo, Santa Barbara, CA 93105; 805/687-3569, gracedesignassociates.com.

Pages 108—115
BLAZE OF GLORY

Architectural and interior designer: Linda Applewhite & Assoc., 431 Golden Gate Ave., Belvedere, CA 94920; 415/789-8871, lindaapplewhite.com. **Contractor:** W. Peterson & Co. Inc., P.O. Box 31896, Santa Fe, NM 87594; 505/983-0500, wpetersonandcompany.com.
Throughout—**Lumber:** Hope Lumber & Supply Co., 505/471-7474. **Plaster, stucco:** A&J Construction, 505/690-7212. **Windows** (custom): Wood Tech Corp., 505/424-1585. **Decorative finish:** Shawn Man Roland, 415/331-2040.
Pages 108—111. Stair niche—**Santo** (antique): Gloria List Gallery, 505/982-5622, glorialistantiques.com. **Lantern**: Nowell's Lighting, 415/332-4933, nowellslamps.com. **Staircase:** by Linda Applewhite, 415/789-8871. **Fabrication:** Samora Woodworks, 505/471-5728. **Wall color:** integral plaster.
Dining room—**Vigas:** existing. **Bergères**: Ambiance Antiques, 415/626-0145, ambianceantiques.com. **Fabric, tall bergère** ("Issey Figured Woven" #9768B-0941): Stroheim & Romann, 415/864-1212, trade only. **Trim** ("Dot Dot Gimp" #T30427): Kravet, 888/457-2838, kravet.com, trade only. **Fabric, small bergères** ("Floris" #FLR77431, discontinued): Rodolph, 707/935-0316, trade only. **Trim** ("Solarium Bobble" #TL10059-94): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Chair upholstery:** Lira's Home Upholstery Inc., 505/343-1193. **Painted table**: Faircloth/Adams, 505/982-5115. **Rug**: Arrediamo, 505/820-2231, arrediamo.com. **Chandelier**: A. Rudin, 415/431-5021, arudin.com, trade only. **Ceramic bowl**: Mary Corley Antiques, 505/984-0863. **Black pitchers:** Wiseman & Gale & Duncan Interiors, 505/984-8544. **Angel art** on wall: Gloria List Gallery, 505/982-5622. **Drapery** ("Justine Sheer"): Opuzen Design, 323/549-3489. **Shades**: Hunter Douglas, 800/274-2985, hunterdouglas.com. **Wall color:** integral plaster.
Staircase—**Staircase** (by Linda Applewhite): fabricated by Samora Woodworks, 505/471-5728. **Lamp** on green chest: Arrediamo, 505/820-2231. **Green chest**: Sonoma Country Antiques, 707/938-8315. **Artwork** (by T. Higgins Hunt): Joe Wade Fine Art, 505/988-2727. **Flooring** (oak): W. Peterson & Co. Inc., 505/983-0500.
Patio—**Fireplace** ("New Kiva Fireplace"): by Linda Applewhite, 415/789-8871. **Fabrication:** Clemens & Assoc. Inc., 505/982-4005. **Concrete pavers; niche tiles:** Tile & Stone Concepts, 415/457-9422. **Coffee table** by fireplace: Chelsea Antiques, 707/763-7686. **Pot:** Jackalope, 505/983-8215. **Antique Turkish lantern:** Gloria List Gallery, 505/982-5622. **Fountain:** Jackalope, 505/983-8215. **Arbor:** Clemens & Assoc. inc., 505/982-4005. **All-weather wicker chairs:** Janus et Cie, 415/551-7800, janusetcie.com, trade only. **Iron table base:** Fantasma, 707/778-0892. **Antique French train clock:** Chelsea Antiques, 707/763-7686. **Iron gate:** Artefact Design & Salvage, 707/933-0660. **Antique metal table base** against wall: Sienna Antiques, 707/763-6088. **Table top**: Hands of America, 505/983-5550. **Banco, cushions:** by Linda Applewhite, 415/789-8871. **Banco and paver fabrication:** Clemens & Assoc. Inc., 505/982-4005. **Banco seat cushion** ("Taquillon"/Dorado #8999); **back pillows** ("Taquillon"): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Striped pillow** ("Tamal Chipotle"); **striped pillow** ("Tamal Poblano"): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. Portrait—**Wicker chair:** owner's collection. **Lantern:** Artefact Design & Salvage, 707/933-0660. **Urns:** Chelsea Antiques, 707/763-7686. **Shutters:** Antiques Legacy, 415/457-7166.
Pages 112—113. Kitchen—**Cabinetry**: by Linda Applewhite, 415/789-8871. **Fabrication:** Samora Woodworks, 505/471-5728. **Hood** (by Linda Applewhite): fabricated by Shawn Man Roland, 415/331-2040. **Backsplash tiles** (by Linda Applewhite): fabricated by Tile & Stone Concepts, 415/457-9422. **Cabinetry hardware:** Old World Hardware, 505/983-3566. **Countertops** (honey onyx): Arizona Tile, 505/883-6076. **Island** (store counter): Sonoma Country Antiques, 707/938-8315. **Island top** (zinc): Southwest Metal Products Inc., 505/473-4575. **Light fixture** over sink: Chelsea Antiques, 707/763-7686. **Light fixture** over island: Artefact Design & Salvage, 707/933-0660. **Refrigerator** (#700TC): Sub-Zero Inc., 800/222-7820, subzero.com. **Dishwasher:** Asko Appliances, 800/367-2444, askousa.com. **Range** (the Cormatin): Lacanche, 800/570-2433, frenchranges.com. **Sink:** Sonoma Cast Stone, 877/939-9929. **Faucet:** Rohl, 800/777-9762, rohlhome.com. **Black-and-white jar**: Sparrow Antiques, 505/982-1446. **Terra-cotta confit; copper teapot:** Mary Corley Antiques, 505/984-0863. **Large green pears**: Artefact Design & Salvage, 707/933-0660. **Blue pot**: Santa Fe Greenhouse, 505/473-2700. **Stool:** Chelsea Antiques, 707/763-7686. **Dishes** in niche and **platter**: Sue Fisher King, 888/811-7276. **Antique green olive jars**: The Butler & The Chef, 415/626-9600. **Angel plaque** on wall: Disenos, 505/988-5728. **Checkerboard rug:** Arrediamo, 505/820-2231.
Living room—**Rug**: Arrediamo, 505/820-2231. **Black wing chair**: Chelsea Antiques, 707/763-7686. **Chair fabric** ("Ayesha" #LU0005 0051): Old World Weavers, 212/355-7186, trade only. **Cord trim with lip** (discontinued): Brunschwig & Fils, 212/838-7878, trade only. **Green pillow** ("Intaglio" #9178): Pindler & Pindler Inc. 805/531-9090, trade only. **Green wing chair**: Foxglove Antiques, 505/986-8285. **Chair fabric** ("Zahanna" #D1353/01, Anastasia Collection, Designers Guild): Osborne & Little, 212/751-3333, trade only. **Pink wing chair**: Faircloth/Adams, 505/982-5115. **Chair fabric** ("Bora Bora"): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Brush fringe** ("Regal" #T17677): Coraggio Textiles, 800/624-2420, coraggio.com, trade only. **Folk-art table:** Sparrow Antiques, ➤

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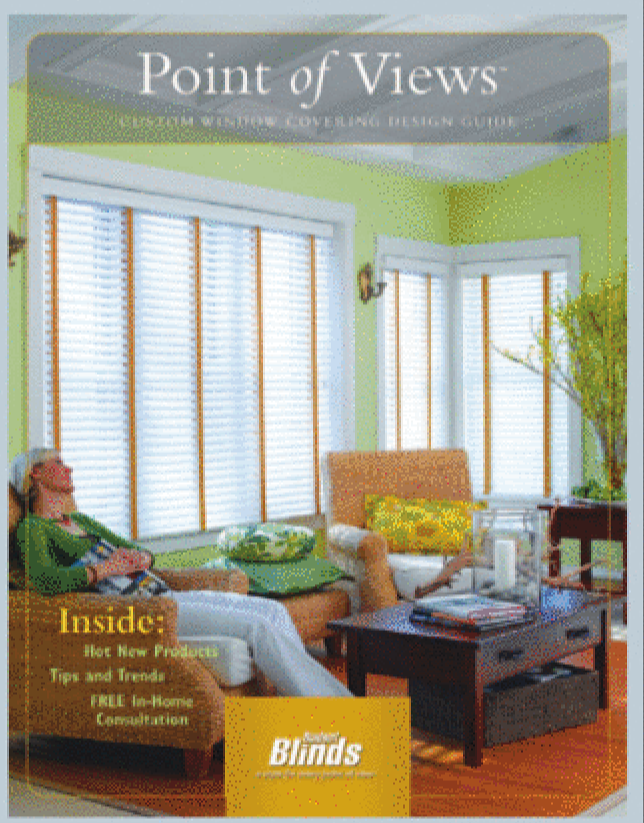

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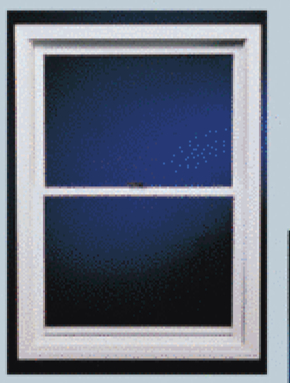

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505/982-1446. **Vase:** World Market, 877/967-5362. **Shade** ("Justine Sheer"): Opuzen Design, 323/549-3489. **Side table**: San Anselmo Country Antique Store, 415/258-0922. **Coffee table**: Chelsea Antiques, 707/763-7686. **Platter** with mangoes: Sue Fisher King, 888/811-7276. **Art:** Nigel Conway through Seven-O-Seven Contemporary Art Gallery, 505/983-3707. **Angel** over fireplace: Hands of America Inc., 505/983-5550. **Metal cross**: Robert F. Nichols Gallery, 505/982-2145. **Floor lamp:** Mary Corley Antiques, 505/984-0863. Under stairs—**Staircase and bannister** (by Linda Applewhite): Samora Woodworks, 505/471-5728. **Artwork** (newspaper and hemp, by Gugger Petter): Jane Sauer Gallery, 505/995-8513, jsauergallery.com. **Mexican Colonial bench**: Hands of America Inc., 505/983-5550. **Table** under staircase: discontinued. **Mexican priest chair**: Hands of America, 505/983-5550. **Angel head:** Gloria List Gallery, 505/982-5622.
Pages 114—115. Master bedroom—**Bed**: fabricated by Samora Woodworks, 505/471-5728. **Bedside table**: Summer House Gallery, 415/383-6695. **Drapery** ("Justine Sheer"): Opuzen Design, 323/549-3489. **Hardware:** Harmony Forge, 505/471-3745. **Iron chandelier**: Nowell's Lighting, 415/332-4933. **Lamp bases:** antique candlesticks. **Lampshades:** Wiseman & Gale & Duncan Interiors, 505/984-8544. **Black chest**: Chelsea Antiques, 707/763-7686. **Rug:** Arrediamo, 505/820-2231. **Pillows** ("Tamal Chipotle"): Donghia Furniture/ Textiles Ltd., 914/662-2377, trade only. **Green pillow** ("Zahanna" #D1353-01, Anastasia Collection, Designers Guild): Osborne & Little, 212/751-3333, trade only. **Duvet** ("Fossils" #1491-02 by Grey Watkins): Stark Fabric, 212/752-9000, trade only. **Vase:** World Market, 877/967-5362. **Side table:** Summer House Gallery, 415/383-6695. **Art** above side table (by Sharon Schwartzmann): Deloney Newkirk Fine Art, 505/992-2850. **Wicker chairs and side table:** Janus et Cie, 415/551-7800, janusetcie.com, trade only. **Seat cushions** ("Tamal Poblano"): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Vigas:** existing. **Wall color:** integral plaster.

Pages 116—126
YOUNG AT HEART
Residential designer: William T. Baker, William T. Baker & Assoc. Ltd., 78 West Wesley Rd. N.W., Atlanta, GA 30305; 404/261-0446, wtbaker.com. **Interior designer:** Suzanne Kasler, Suzanne Kasler Interiors, 425 Peachtree Hills Ave., Suite 21B, Atlanta, GA 30305; 404/355-1035, suzannekasler.com. **Builder:** Leonard Watson, Artisan Homes Inc., 7445 E. County Rd. 400 N., Brownsburg, IN 46112; 317/852-7310. **Landscape architect:** Alec Michaelides, Land Plus Assoc. Ltd., 416 E. Paces Ferry Rd., Atlanta, GA 30305; 404/238-9595, landplusassociates.com.
Throughout—**Cabinetry, custom doors and millwork:** Artisan Homes Inc., 317/852-7310. **Windows:** Marvin Windows and Doors, 888/537-8268, marvin.com.
Pages 116—117. Dining room—**Table:** New Classics, 303/373-9536, newclassics.biz. **French chairs; black side chairs:** Artistic Frame, 212/289-2100. **Chair fabric:** Cortina, 800/338-6229, trade only. **Seat fabric** on black chairs ("Nigel" "LFY24026F): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Sideboard**: Jane Marsden Antiques, 404/355-1288. **Mirror:** Mrs. Howard, 404/816-3830. **Chandelier**: Grizzel & Mann, 404/261-5932, grizzelandmann.com. **Sconces:** Edgar-Reeves, 404/237-1137. **Rug**: Suzanne Kasler Interiors, 404/355-1035. **Wall covering:** Phillip Jeffries Ltd., 800/576-5455, trade only. **Trim paint** ("Acadia White" #AC-41): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Ceiling paint** ("Great Hall Cream" #RM29): Ralph Lauren Paint, 800/379-7656, ralphlaurenhome.com. **Drapery** ("Fern Tree" #2643880 by Kelly Wearstler): Decorators Walk, 212/415-3955.
Pages 118—119. Living room—**Mantel:** Chesney's, 404/948-1111, chesneys.co.uk. **Mirror:** Parc Monceau Ltd., 404/467-8107. **Sconces; cocktail table:** Lord & Lockridge, through Ainsworth-Noah, 404/231-8787, trade only. **Sofa:** Nancy Corzine, 212/223-8340, trade only. **Sofa fabric:** Rose Tarlow-Melrose House, 323/651-2202, trade only. **Stools:** Suzanne Kasler for Hickory Chair, 800/349-4579, hickorychair.com. **Slipper chair** ("Cate" #VH1302):Victoria Hagan Home, 212/888-3241, victoriahagan.com. **Chair fabric** ("Smarties"): Old World Weavers, 212/355-7186, trade only. **Side chairs:** Rose Tarlow-Melrose House, 323/651-2202, trade only. **Chair fabric** ("Relaxed Linen" #7900-14): Donghia Furniture/Textiles Ltd., 914/662-2377, trade only. **Round table fabric** ("Bellagio" #1759-02): Summer Hill Ltd., 415/355-1300, trade only. **Rug:** Moattar, 404/237-5100, trade only. **Wall paint** ("Woodlawn Blue" #HC-147); **ceiling paint** ("Lancaster White"): Benjamin Moore & Co., 888/236-6667. **Secretary**: The Stalls, 404/352-4430. **Drapery** ("Indian Flower" #JP 1003): Jasper Fabrics by Michael S Smith Inc., 310/315-3018, michaelssmithinc.com.
Pages 120—121. Breakfast room—**Table and chairs:** owner's collection. **Chair-back fabric** ("Mineral" #DUC 83020): Zoffany, 800/395-8760, trade only. **Chair-seat fabric:** Edelman Leather, 800/886-8339, trade only. **Chandelier** (discontinued): Horchow, 877/944-9888. **Rug:** Moattar, 404/237-5100, trade only. **Drapery** ("Silk Canvas"/Verde Gris #NC0105-137): Nancy Corzine, 212/223-8340, trade only. **Wall paint** ("Elephant Tusk" #OC-8): Benjamin Moore & Co., 888/236-6667. Pool—**Furniture:** Brown Jordan, 800/743-4252, brownjordan.com. Foyer—**Chaise:** Dwellings, 212/717-5753, dwellingshome.com. **Chaise fabric** ("Soussous"/Emolina #92907-06): Rogers & Goffigon, 203/532-8068, trade only. **Pillows** on chaise ("Vivaldi"/French Blue): Carleton V, 212/355-4525, trade only. **Table** by chaise ("Romney Table"): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Side chair:** Dennis & Leen, 310/652-0855, trade only. **Chair-seat fabric** ("Cervo"/Rush #92702-13): Rogers & Goffigon, 203/532-8068, trade only. **Ceiling light** (globe lantern):Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Table** with armillary: Jane Marsden Antiques, 404/355-1288. **Armillary:** Parc Monceau Ltd., 404/467-8107. **Paint** ("Elephant Tusk" #OC-8): Benjamin Moore & Co., 888/236-6667. **Flooring:** original to home.
Kitchen—**Range:** Viking Range Corp., 888/845-4641. **Sink faucet:** KWC Faucets Inc., 888/592-3287. **Bar stools** (Milling Road Collection): Baker, 800/592-2537. **Wall paint** ("Stoney Mountain" #NA15): Ralph Lauren Paint, 800/379-7656, ralphlaurenpaint.com.
Pages 122—123. Master bedroom—**Bed; chandelier:** owner's collection. **Bedside chest** ("Silver Screen Night Stand"): Barbara Barry Realized by Henredon, barbarabarryco.com. **Lamp:** Mrs. Howard, 404/816-3830. **Bench:** Nancy Corzine, 212/223-8340, trade only. **Bench fabric** ("Spots"/Jute on Jute #0226-001); **headboard fabric** ("Silk Tapas"/Flax #0180 001): J. Robert Scott, 800/651-4354, jrobertscott.com. **Bedding:** Parkside Linen, 317/844-6320. **Drapery** ("Ranier"/Putty #404212, discontinued): Travers, 212/888-7900, trade only. **Upholstered chair; round table** by chair: owner's collection. **Carpet** ("Manhattan"/Gris Linen): through Bright Lines, 770/499-1830, trade only. **Paint** ("Acadia White" #AC-41): Benjamin Moore & Co., 888/236-6667.
Master bath—**Dressing table** ("Lady's Desk"/Ivory); **vanity chair** ("Oval Side Chair"): Barbara Barry Realized by Henredon, barbarabarryco.com, trade only: **Tub; faucet:** Kohler, 800/456-4537, kohler.com. **Wall covering** (custom, "Ripped Silver Paper"): Walter Knabe Studio, 317/767-9508, walterknabe.com. **Trim paint** ("Acadia White" #AC-41): Benjamin Moore & Co., 888/236-6667. **Hanging lantern** ("Georgian Lantern" #PH203): Thomas Pheasant for Baker, 800/592-2537.
Pages 124—125. Family room—**Sofas** ("Chappell Sofa"); **lounge chairs** (similar to "Oxford Club Chair" #CH159-TPR): Edward Ferrell, 336/841-3028, trade only. **Sofa fabric** ("Prairie Buffalo"/Gray #860001-05): Rogers & Goffigon, 203/532-8068, trade only. **Coffee table:** Charles Pollack, 323/962-0440. **Lounge-chair fabric** ("Mineral"/Russet #DUC83001): Zoffany, 800/395-8760, zoffany.com, trade only. **Drapery** ("Giovanni Paisley Print"): Lee Jofa, 800/453-3563, trade only. **Rug** (custom): Suzanne Kasler Interiors, 404/355-1035. **Chandelier**: Ainsworth-Noah, 404/231-8787, trade only. **Sconces** ("Hurricane Sconce" in Old Iron #1083): Paul Ferrante Inc., 323/653-4142, trade only. **Prints:** Fred Reed Picture Framing, 404/875-4372. **Mirror:** Parc Monceau Ltd, 404/467-8107. **Wall paint** ("Acadia White" #AC-41): Benjamin Moore & Co., 888/236-6667. **Ceiling paint** ("Sisal" #NA10): Ralph Lauren Paint, 800/379-7656.
Bunk room—**Drapery** ("Tokelau #NCF3360/01, Manihiki Prints by Nina Campbell); **pillow fabrics** ("Qing" #NCF3402/06, Zembia Prints by Nina Campbell): Osborne & Little, 212/751-3333, trade only. **Blankets:** Parkside Linen, 317/844-6320. **Sconces:** Circa Lighting, 404/233-4131. **Carpet** ("Washington Square"/Sagebrush Green): Helios, 800/843-5138. **Wall paint** ("Basic Beige" #1866): Glidden, 800/454-3336, glidden.com. **Chair; accessories:** owner's collection.
Page 126. Hall—**Ottoman** (custom); **chandelier** (custom): Suzanne Kasler, 404/355-1035. **Ottoman fabric** ("Lanzarac" #FW029/02, Brancusi Collection by William Yeoward); **chandelier fabric** ("Fenice"/ Paprika #FW032/02, Brancusi Collection by William Yeoward): Osborne & Little, 212/751-3333, trade only. **Rug** ("Madagascar"/Tupelo): Merida Meridian Inc., 800/345-2200. **Blue paint** ("Martinique Isle" #1166; discontinued but can be mixed): Glidden, 800/454-3336. **Salmon paint; yellow paint:** custom.

CORRECTION
• **The "Jasmine Bowl"** featured in Body & Soul, page 116 in the October 2008 issue has a retail price of $900; from Jamie Young, jamieyoung.com, trade only.

April Issue on sale
March 17

Classic Woman Awards
CONTEST RULES

Subject to Official Rules at traditionalhome.com. No purchase necessary.

Contest begins 1/20/09 and ends 4/3/09. Online entries must be received by 11:59 p.m., Central Time, on 4/3/09. Mail entries must be postmarked on or before 4/3/09 and received by 4/10/09. If you know a woman who is making a difference in her community through her own volunteer efforts or through her involvement with an established volunteer program: (1) tell us in 200–500 words what she has done, describing her achievements and giving examples of specific individuals whose lives she has changed, and (2) provide the nominee's name, address, daytime phone number, your relationship to the nominee; the name and a description of the volunteer program in which the nominee is involved, and a contact name and telephone number for someone at the program we may contact for more information. Nominations may be made online at traditionalhome.com or by mail by sending the above information to: TRADITIONAL HOME CLASSIC WOMAN AWARDS, P.O. Box 7290, Des Moines, IA 50309-7290, along with your name, address, daytime phone number, age, and e-mail address.

Three (3) winning nominees will each receive a three-day, two-night trip to New York City for two to attend a recognition reception, including round-trip coach air transportation from the major airport nearest nominee's residence, approximate retail value (ARV) $1,000; two (2) nights hotel accommodations (1 room), ARV $1,000; and a $2,500 donation made by Sponsor to the charity or service selected by winning nominee. Winning nominees must be able to travel on dates in October 2009.

Open to legal U.S. residents 18 years or older who would like to submit one nomination for a woman (aged 18 or older) known to them who makes a difference in her community through her own volunteer efforts or through her involvement with an established volunteer program.

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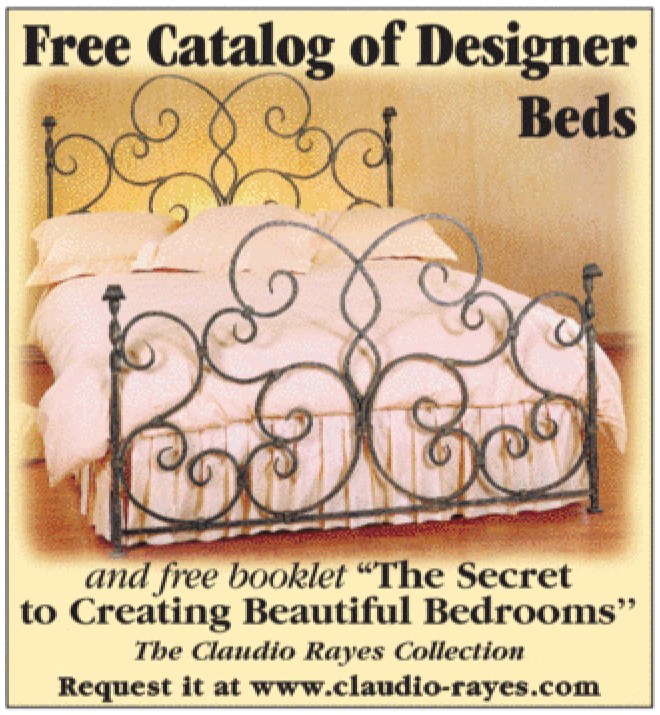

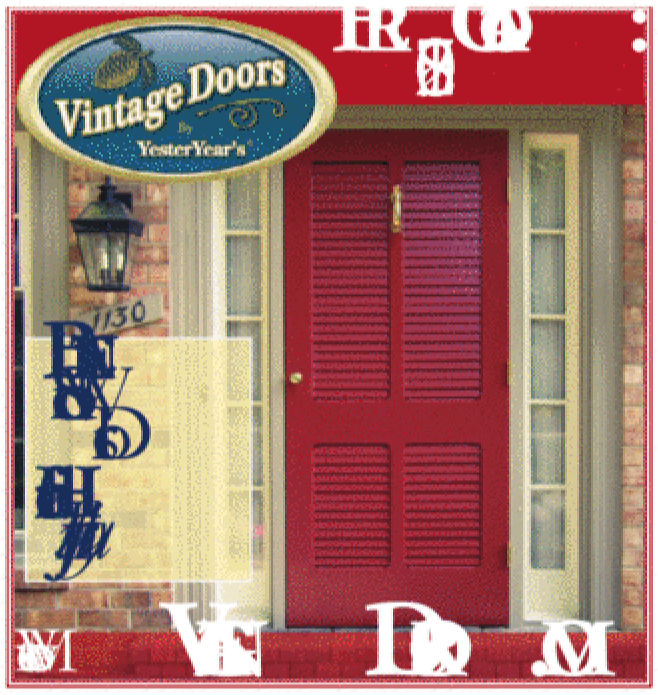

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I am Traditional

PRODUCED BY JENNY BRADLEY

Name Betsey Johnson

Hometown Wethersfield, Connecticut

How you know her She is a trend-setting New York fashion designer known for her use of vibrant color and energetic, over-the-top creations. She began her career as part of the Warhol scene in the '60s and continues to appeal to young fashionistas in an industry that is constantly looking for the next best thing.

Dancing queen As a child, she longed for a career in dance but chose fashion after winning a contest in *Mademoiselle*. Plan B? She'd still love to be a Radio City Rockette.

She has the wardrobe for it A peek inside her closet reveals a stash of her childhood dance costumes. (In fact, they continue to inspire her to this day. Many of her designs still have a whimsical costume-like edge.)

If the fishnet fits The one item in her closet with which she couldn't possibly part? "A fishnet Paraphernalia dress that Edie Sedgwick wore in the 1960s."

She adores her alone time "I love to eat dinner at restaurants by myself. After a long day of meetings and nonstop talking, I like to relax and people watch."

No regrets "If given the chance to start over, I'd do it all again!"

Favorite tradition "For Christmas, my whole family gets together at my brother's house or my sister's. We take a group picture of everyone on the stairs. It's nice to see how the kids grow, and there's always a new addition."

She has a classic side "To me, classic design means timeless pieces that never go out of style."

Her fashion faux pas? "Oh, I don't know. Pink hair?"

I am traditional "You don't have to follow any trends, especially since not all trends look good on everyone. Wear what makes you feel good, happy, beautiful—no matter what other people may say. Fashion should be fun, adventurous—true blue you."

PHOTOGRAPH: DAN LECCA

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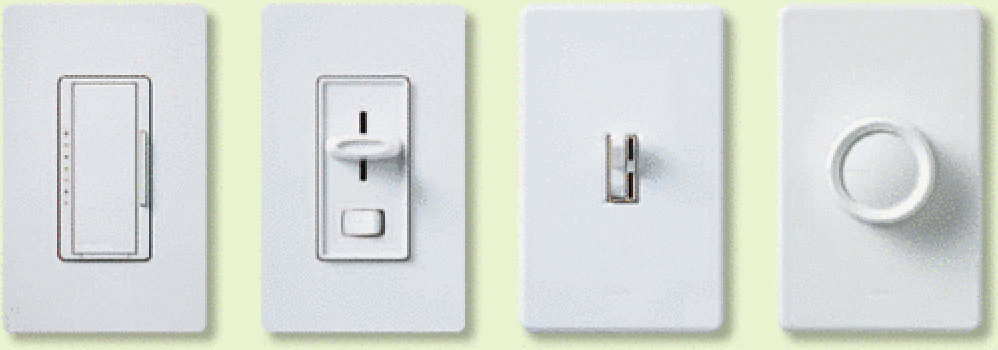

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